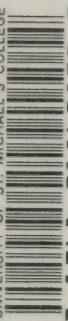


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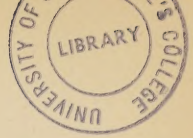
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# PINDAR:



THE NEMEAN AND ISTHMIAN ODES,

WITH NOTES EXPLANATORY AND CRITICAL,  
INTRODUCTIONS, AND INTRODUCTORY ESSAYS,

BY

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1



2



3



4



5



DESCRIPTION OF  
ILLUSTRATIVE COINS (*SILVER*).

*From the British Museum Educational Series (Catalogue).*


1. III. B. 28. Of Thebes. *Obv.* Boeotian shield. *Rev.* ΘΕ (=Θεῖβήων). Infant Hérakles strangling serpents. Fourth century B.C. Wt. 187 grs. Cf. N. 1. 39—47.

2. II. C. 16. Of Akragas. *Obv.* Two eagles with hare. In field horned head of a young river-god. [*Rev.* ΑΚΡΑΓΑΝΤΙΝΟΝ.] End of fifth century B.C. Wt. 267·8 grs. Cf. N. 3. 80, 81.

3. II. B. 24. Of Aegina (Χελάωνη). *Obv.* ΑΙ. Land tortoise (symbol of Astartê, Phoenician goddess of commerce). *Rev.* Incuse square divided into five compartments, with Ν, Ι, and dolphin in the three whole squares. Earlier than B.C. 459. Wt. 189 grs. Cf. N. 6. 66.

4. I. C. 25. Of Katana. [*Obv.* Man-headed bull (river-god); above, water-fowl; beneath, river-fish.] *Rev.* ΚΑΤΑΝΑΙΟΝ (ΙΟΥΚΑΤΑΝΑ). Winged Nikê with wreath in right hand moving quickly to the left. Before 480 B.C. Wt. 266·8 grs.

5. II. C. 28. [*Obv.* ΜΕΣΣΑΝΙΟΝ. Hare; beneath it dolphin.] *Rev.* Ἀπήνη; winged Nikê about to crown charioteer. In exergue two dolphins. Fifth century B.C. Type adopted by Anaxilâos. Wt. 266·9 grs. Cf. O. 5. 3.



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# INTRODUCTION.

## THE PENTATHLON.

My explanation of N. 7. 72, 73 differs materially from that of Prof. Gardner and Dr Pinder (*Der Fünfkampf der Hellenen*, Berlin, 1867), and my view of the nature of the pentathlon is to a great extent new.

I had anticipated Prof. Gardner's view of the ephedros in my note on O. 8. 68. I also agree with Prof. Gardner and Dr Pinder that victory in only three contests was necessary to win the prize (in spite of Aristides, *Panathen.* p. 341).

But I hold that the competitors all contended at once in leaping, running, and discus-hurling, and also in spear-throwing, save that all competitors who were beaten by one competitor (or more) in the first three contests may have at once retired as beaten, in some cases at any rate. Similarly all wrestled, or at least those who had not been beaten by any one competitor in three out of the first four contests.

The qualification for ultimate victory was TO DEFEAT EACH AND ALL OTHER COMPETITORS IN SOME (NOT NECESSARILY THE SAME) THREE CONTESTS OUT OF THE FIVE. Thus I do not, like Dr Pinder, force the meaning of *υκᾶν*, but only distribute its application.

It follows from my hypothesis that the first in wrestling, if there was any, would generally win. But cases of equality as to the mere order of placing according to the rough and ready method propounded might arise; for instance, if *A* beat all in two contests and *B* and *C* each beat all in one contest out of the first four, then if *B* or *C* win the wrestling we have two winners in two contests apiece. In such cases it is reasonable to suppose that the judges would decide which of the competitors had shown himself the best all-round man.

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But still a winner could not, as Prof. Gardner urges, in objection to Dr Pinder's scheme, "be very inferior in the first three contests."

It must be assumed that a minimum of proficiency was required in all the contests. If a competitor were absolutely first in the first three contests or in three out of the first four contests he would only have to satisfy the judges as to his proficiency in the last two contests or in wrestling alone, while the other candidates would still compete, at any rate those who had a chance, in case the winner of three contests were after all disqualified.

Dr Pinder narrows the circle of competitors after the second contest, not after the first (*Fünfkampf*, pp. 77, 79) to four, three, two successively in the last three contests.

This view seems at once untenable, because

A who was successively 5, 4, 3, 2, 1 might win from B who was 1, 1, 1, 1, 2, a case which is at variance with common sense and (as Prof. Gardner shows) with all the slight testimony given by antiquaries and by writers.

In Flavius Philostratos' Argonautic pentathlon (*de Gymn.* § 3) my hypothesis, according to Prof. Gardner's view of the heroes' merit, gives the subjoined simple scheme.

	ἄλμα	ἄκων	δίσκος	δρόμος	πάλη
Lynkeus	4 or 5	1	2	5 or 4	
Telamôn	5 or 4	2	1	4 or 5	
Kalaïs	1 or 2	5 or 4	4 or 5	2 or 1	
Zêtês	2 or 1	4 or 5	5 or 4	1 or 2	
Pêleus	3	3	3	3	1 wins

If the larger of the alternative numbers be chosen or excluded, all five competitors remain in for the wrestling.



I need not make any assumption as to the numbers in the case of Tisamenos. Pausanias says of him, 3. 11. 6, οὕτω πένταθλον Ὀλυμπίασιν ἄσκησας ἀπῆλθεν ἡττηθείς, καὶ τοὶ τὰ δύο γε ἦν πρῶτος· καὶ γὰρ δρόμῳ τε ἐκράτει πηδημάτι Ἱερώνυμον Ἄνδριον, καταπαλαισθεὶς δὲ ὑπ' αὐτοῦ καὶ ἀμαρτῶν τῆς νίκης, κ.τ.λ. Hér. 9. 33 tells us that Τισάμενος παρὰ ἐν πάλαισμα ἔδραμε νικᾶν Ὀλυμπιάδα Ἱερ. τῷ Ἀ. ἐλθὼν ἐς ἔριν. If these were the only competitors, and Hierónymos was first in spear-throwing and discus-hurling, Pausanias seems to say too much and too little. Bacchylides, 9. 32 to 36, says that Automedes won with discus and spear and in the wrestling, and in 1. 7, 8 Melas is distinguished for running and wrestling.

Theoretically any number of competitors might stay in for the wrestling, as for example if the order of  $n-1$  competitors  $A_1, A_2$  &c. ( $n$  being greater than 2) in the first four contests were  $A_1, 1, 1, n-1, n-1$ ;  $A_2, 2, 2, n-2, n-2$ ; ...;  $A_{n-1}, n-1, n-1, 1, 1$ .

But practically there would almost always be some competitors already beaten after the 3rd and 4th contests; and often, no doubt, the ultimate victor would be absolutely first in three out of the first four contests.

My hypothesis avoids the following difficulties:

*Firstly.* If two competitors were each first twice, or if 3, 4, or 5 competitors were each first once, we have on these assumptions no means of determining the final decision.

*Secondly.* Prof. Gardner's difficulty (p. 221) "that at first sight" Xenophon's language, *Hellenica*, 7. 4, "would seem to imply that the running contests of the pentathlon took place all at once."

*Thirdly.* The apparently necessary assumption that seven competitors is an extreme case, and that one can only fit in the three heats required in this case "provided, of course, that they went on at the same time as other contests." There happens to be a little indirect evidence on this point. O. 8. 38 tells us that from eleven to sixteen boys competed in

wrestling at once. Of course when the term  $\xi\phi\epsilon\delta\rho\sigma$  was used metaphorically the case which naturally presented itself was the  $\xi\phi\epsilon\delta\rho\sigma$  at the most critical stage of a contest, namely when only three were left in, and proves nothing as to the original number of competitors. We must not forget that the pentathlon "was in high favour among the Greeks" (p. 210), so that a theory as to the nature of the pentathlon ought to admit of as many competing in the boys' pentathlon (N. 7) as are implicitly recorded to have competed at once in the boys' wrestling. Prof. Gardner's heats would have taken as long in the case of five competitors as in his "extreme case" of seven. Then as to the pentathlon going on during other contests Pausanias tells us, 6. 24. 1, that the pentathlon took place towards the middle of the day after the running, and before wrestling and the pankration. This passage then supports the "at first sight" interpretation of Xenophon, *Hellenica*, 7. 4, as also does N. 7. 72—74, to which I shall return. The most conclusive<sup>1</sup> passage on this point is Pausanias 5. 9. 3, which tells us that, in the 77th Olympiad the horse-racing and pentathlon were deferred to a second day, because they, especially the pentathlon, extended the pankration to night. This passage, together with *ib.* 6. 24. 1, proves that the pentathlon did *not* go on simultaneously with other contests. These citations offer an argument against the system of heats for the pentathlon, as they tend to show that contests which took place in the same place came together. First the scene was in the dromos, then in the hippodromos, then the pentathlon in leaping- and hurling-ground, dromos, and wrestling-place, whence there was no further move till night.

Fourthly comes the difficulty presented by the great advantage which an *ephedros* would have over competitors who had wrestled. Prof. Gardner justly says (p. 214) "We cannot

<sup>1</sup> Pointed out by Mr Ridgeway.

help wondering what sort of a throw with a spear an athlete could make after a bout or two of wrestling."

This remark suggests a fifth difficulty, namely, that when one or more couples in the first heat had wrestled, the performance in the subsequent heats would have been miserable.

Sixthly, it seems strange that a popular contest should be carried on during other contests, and that its interest should be divided.

Seventhly, time being an important consideration, a system of heats presupposes expenditure of time, while the pentathloi pass more than once from leaping-place to δρόμος, and thence to wrestling-ground.

My supposition that it was not necessary for the victor to be absolutely first except in wrestling is not only supported by the above-mentioned case of Pēleus, which was most probably in accordance with the usage of the historic pentathlon, but also by Xenophon, *Hellenica*, 4. 7. 5, ἄτε δὲ νεωστὶ τοῦ Ἀγησιλάου ἐστρατευμένου εἰς τὸ Ἄργος, πυνθανόμενος ὁ Ἀγησίπολις τῶν στρατιωτῶν μέχρι μὲν ποῖ πρὸς τὸ τεῖχος ἤγαγεν ὁ Ἀγησίλαος μέχρι δὲ ποῖ τὴν χώραν ἐδήλωσεν, ὥσπερ πένταθλος πάντη ἐπὶ τὸ πλεόν ὑπερβάλλειν ἐπειρᾶτο, and still more strongly by Plato, p. 138 D, *Erastae*, Πότερον οὖν καὶ περὶ ταῦτα λέγωμεν, ἔφην, πένταθλον αὐτὸν δεῖν εἶναι καὶ ὑπακρον, τὰ δευτερεῖα ἔχοντα πάντων τὸν φιλόσοφον, κ.τ.λ. Even in Plutarch, *Sympr. Probl.* 9. 2, where alpha ταῖς τρισὶν ὥσπερ οἱ πένταθλοι περίεστι καὶ νικᾶ, definite classes of letters are vanquished at each contest<sup>1</sup>, so that this passage can scarcely be quoted to support heats on Prof. Gardner's plan. Prof. Gardner cites the Scholiast ad Aristidem, οὐχ ὅτι πάντως οἱ πένταθλοι πάντα νικῶσιν, ἀρκεῖ γὰρ αὐτοῖς γ' τῶν ε' πρὸς νίκην (Ed. Frommel, p. 112). But Aristides, *Panathenaeicus*, p. 341, says ἐμοὶ μὲν οὐδὲ πένταθλοι δοκοῦσιν οἱ πάντα νικῶντες τοσοῦτον τοῖς πάσι κρατεῖν.

Plutarch and Aristides allude either to the most famous

<sup>1</sup> In using this passage to support his own theory Dr Pinder seems to press the simile too much.

pentathloi of old, who would naturally occur first to the minds of late writers, if they thought of old times at all, or perhaps to the exhibitions of professional athletes of their own times; while Plato refers to ordinary cases in the fifth and fourth centuries B.C. The authority of the Scholiast ad Aristidem is perhaps somewhat lowered by the fact that he does not repudiate the idea that the pankration might have taken the place generally assigned to the leaping (see, however, Plin. *N. H.* 34, c. 19). But it is not my desire to damage his authority, for the three passages on the *τριαγμός* do not "prove beyond all cavil that for victory in the pentathlon it was necessary to win three events" (p. 217), but simply that the winning of three events was a familiar case.

The appointment of only three Hellânodikæ for the pentathlon is to my mind almost an argument *against* pairs being set to work simultaneously; for one official is required at the starting line to see that the leap or throw is fair, and another to determine the lengths, unless the one walks backwards and forwards, so wasting a great deal of time.

Then again an extra judge might well be wanted to see that in the first two contests, or one of them, competitors did not purposely take it easy, which would give them a considerable unfair advantage in the last three or four contests.

The placing of several competitors in three or four contests, which I have assumed, takes more judging than merely placing the first two. But after all the appointment of three Hellânodikæ is fully accounted for by the pentathlon taking a much longer time than the other contests.

Even if my interpretation of *N.* 7. 72—74 were wrong, and the poet were alluding to a false throw often preventing a man wrestling, it is mere assumption to talk of disqualification and stoppage of the pentathlon. For the competitor who won the discus-hurling would often if he had lost the spear-throwing be debarred from wrestling by his principal rival beating him (or being first) in leaping, spear-throwing, and running. Now



Prof. Gardner, though he speaks of "five very various contests" (p. 217), calls discus-hurling and spear-throwing "two very kindred contests" (p. 217), suggesting that "perhaps there was no absolutely fixed order" for these two. But Flavius Philostratus tells us that the discus-hurling was *βαρύς* and spear-throwing *κοῦφος*. It seems to me that a frequent distribution would be that suggested by the actual case of Tisamenos and Hierônymos—Tisamenos superior in leaping and running, and Hierônymos in discus-hurling, so that the spear-throwing was a crucial point in this contest. Had Tisamenos won it, the words *ἐξέπεμψεν παλαισμάτων* would at any rate have applied to Hierônymos. I take it that the representatives of *κουφότης* and *βάρως* were not seldom more evenly matched in this contest than in the four others. Hence perhaps its prominence on vases and Pindar's allusions N. 7. 72—74.

Prof. Waldstein writes :

.....Especially after the Persian war, when the public Palaestrae became fully organised, they were more consciously meant to provide for the physical education of Greek youths, the ultimate aim of which education, as is well known, was to produce good citizens who could guard the integrity of the state as strong and agile soldiers. No doubt in the subsequent stages we find that this ultimate aim is lost sight of, and that what was to be a means to a higher end becomes the end in itself, thus leading to an overstraining of the importance of the athletic games and to professional athletes. Within this palaestic organisation we can distinguish various subdivisions corresponding to the various requirements of a good physical education. When once the games had become systematised, the first broad distinction is between the heavy and light games; the *βαρύς* and *κοῦφος* to which you draw attention, those that tended to develop more the strength, and those that developed more the agility. Boxing and the Pankration, for instance, are heavy games; while running, jumping, and throwing the spear, are light. Every quality that tended to make a perfect soldier had its own game. A good runner, a good jumper, an agile wrestler, a boxer with powerful arms for thrusting and skill in parrying, all tended to make a good soldier.

The more the games were thus specialised and corresponded to separate requirements in man, the more did need become felt to have a game which encouraged the all-round man. Such a game is most specifically Greek. Now the aim and essence of the Pentathlon was thus to supplement the other, specialised, games, and to encourage and produce all-round strength and agility. The more we recognise this fundamental truth concerning the Pentathlon, the more shall we have to bear in mind that the aim and intention would always be to make the victory depend as far as possible upon the best man in all the five constituent contests or at least in *as many* as possible.

The fact that Pentathlon prize-vases very often have only representations of three of the games, can be no guide as to the nature of the game itself, for the class of figures represented in these paintings is only influenced by artistic requirements, *i.e.* by the fact that certain games can more readily be represented in single figures than others. It is an easy thing for a vase-painter or sculptor to represent a youth as a jumper, a discus-thrower or a spear-thrower, for he need merely place in his hand halteres, a diskos, or a spear. It is more difficult to represent *among several others* a wrestler or a runner. This can only be done with clearness by representing a pair of youths wrestling, or a number running, which is often represented on Panathenaic vases destined to be prizes for one of these single games, but these are not subjects that can be easily composed into a number of figures placed together on a limited space, and each expressing part of the game illustrated by the whole group. Thus it is that of the five games of the Pentathlon, three especially serve as pictorial types, *i.e.* ἄκων, ἄλμα, δίσκος. But often vases evidently pentathlic have merely one scene. I have met with Pentathlon vases with merely two games of the five, diskos and spear, or spear and halteres. In some cases even the connexion between the mythological scenes on the one side and the scenes from real life on the other, to which I alluded above, has served the vase-painter in giving a full illustration of the Pentathlon, the mythological scenes illustrating those games which the athletic scenes do not represent. So a kylix in Paris is evidently pentathlic from the mythological scenes of struggle represented on the border of the outside, while in the medallion on the inside there is but one of the contests figured, namely a youth with halteres.

## THE METRICAL STRUCTURE OF PINDAR'S STANZAS.

THERE is far more symmetry in the internal structure of the Nemean and Isthmian strophes and epodes than is to be found in the Olympian and Pythian odes. The difference is remotely analogous to a verse of Tate and Brady's version of the Psalms and the corresponding portion of the Prayer-book version set as an anthem.

As a general rule the Greek lyric stanza (strophe or epode) is composed of one or two periods. In the case of unsymmetrical stanzas—*i.e.* of stanzas which only offer a show of symmetry when they are arbitrarily divided into several small sections—it is not often possible to find indications of organic division or to determine whether the stanza be mono-periodic or not. But that the constituent periods seldom exceed two in number is a fair inference from the frequency of symmetrical stanzas made up of two symmetrical periods or constituting one symmetrical period.

This natural kind of symmetry, illustrated by many of the odes in this volume, is also to be discovered in many of the stanzas of Bacchylides and the Tragedians. For instance, Eur. *Orest.* 982—1004 is one symmetrical period, which however J. H. H. Schmidt chops up into three *kommata* containing seven periods. The conclusions here propounded have been confirmed by a careful examination of all extant Greek lyrics.

### RECURRENT WORDS.

IN the first 200 lines of the First Book of the Iliad there are many tautometric recurrences of words and phrases and kindred forms as well as of proper names, while whole lines are repeated, *e.g.* 65, 93; 68, 101.

For instance, *λαο-* ends *vv.* 10, 16; *βῆ* begins *vv.* 34, 44; *v.* 17 ends with *ἐνκνήμιδες Ἀχαιοί*, and *v.* 22 with *ἔπευφήμησαν Ἀχαιοί*; *ἄποινα* ends *vv.* 13, 23, 95, 111; *-χώσατο v.* 64 and *χώσεται v.* 80 are in the fourth foot, *δίφιλ- vv.* 74, 86 in the third and fourth feet, *θεοπροπι- vv.* 85, 87, 109 in the same part of the verse, *θυμό- vv.* 136, 173 in the third foot; *γέρας vv.* 120, 133, 138, 163, 185 in the fourth foot; *ἐτάροισιν* ends *v.* 179, 183, *ἄλλο- vv.* 174, 186. The phrase *πρόφρων ἔπεισιν* occurs in the same parts of *vv.* 77 and 150, *ἀπὸ λοιχὸν ἀμύναι* ends *v.* 67, *λοιχὸν ἀπώσει v.* 97. *Το πείθονται Ἀχαι- v.* 79 corresponds in position *πείθηται Ἀχαι- v.* 150; to *φρένας v.* 103, *φρεσί v.* 107, *φρένας v.* 115; to *μάντις ἀμύμων v.* 92, *μαντεύεσθαι v.* 106. Verse 94 echoes *v.* 11. There are several other recurrences.

There are also many such recurrences in the Hesiodic poems, in the Homeric Hymns, and in the longer fragments of Tyrtaeos and Solon. In Simonides, *Frag.* 5 [12], there are tautomeric recurrences, *γενέσθαι vv.* 15, 1, *θεοὶ vv.* 21, 14. In Bakchylides there are several responsions like those found in Pindar. In the VIth ode there is a suggestion of a refrain. *Κέον | ἄισάν ποτ' Ὀλυμπία | πύξ τε καὶ στάδιον κρατεῦσαν, vv.* 5—7 is answered by *γεραίρει προδόμοις ἀοι- | δαῖς ὅτι στάδιον κρατήσας | Κέον ἐκλείξας vv.* 14—16; while in Ode XVIII. the second and third strophes end with *τελείται vv.* 30, 45. In Aeschylus a verse or some verses at the end of a strophe are sometimes repeated in the antistrophe.

It is consequently obvious that a student of Greek epic and elegiac verse and of lyrics which were constructed with refrains might unconsciously or half-consciously absorb a habit of responsions such as are found in Pindar and Bakchylides. The recurrent words and sounds might be felt as an element of the poetic structure, as of course a refrain is.

These observations and considerations give strong support to my contention that Pindaric recurrences are often devoid of significance, especially when only one word is repeated.



# N E M E A I.

## ON THE VICTORY OF CHROMIOS, OF SYRACUSE (PROCLAIMED AS OF AETNA), WITH THE FOUR-HORSE CHARIOT.

### INTRODUCTION.

CHROMIOS, son of Agésidámos, was probably a member of the Hyllean tribe of Dorians, one of the Hêracleids who went from Rhodes to Gela (see P. I. 62). He was made by Hieron governor, *ἐπίτροπος* (according to Schol. on N. 9), of Aetna, founded B.C. 476, of which Deinomenes was titular sovereign (P. I. 58—60). Gelon had given Chromios one of his own and Hieron's sisters in marriage, and had made him, with the other brother-in-law, Aristonoös, a guardian of his son. It appears however that Polyzêlos, brother of Gelon and Hieron, married Gelon's widow, Dámareta (Dêmaretê), thus getting control over Gelon's son and heir, so that in supporting Hieron, Chromios was not necessarily betraying his trust. He may well have despaired of his ward being able to cope with his paternal uncles, the youngest of whom, Thrasybulos, was directly responsible for his ruin. It is at any rate clear that Chromios was Hieron's chief supporter. He is said to have been his charioteer. The reason for regarding him as a Gelóan immigrant to Syracuse is because Pindar tells us (N. 9. 40) that in his prime he fought with distinction in the battle on the Helôros, in which Hippokrates, Tyrant of Gela, defeated the Syracusans. As this battle is mentioned in the ode (N. 9) sung at Aetna, it is probable that the Syracusans of rank who moved thither were new citizens of Syracuse

introduced with Gelon. In the new city they were out of danger of surprise by the republican faction, and were reinforced by numbers of Megarians and Peloponnesians which could scarcely have been introduced into the old city, while they were near enough to give effective aid to their friends in Syracuse. As Akragas and Himera had recovered their freedom just before the date of this ode, Pindar may have had in view, when mentioning foresight (*v.* 28), this provision for Deinomenes and precaution against the impending revolution. Chromios took active part in Hieron's martial enterprises, and as ambassador to Anaxilas of Rhêgion, between B.C. 478 and 476 (see P. 2 Introd.), prevented the subjugation of the Lokri Epizephyrii. He won this Nemean victory, Ol. 76. 4, B.C. 473, in the summer. This ode was recited before the banquet given in celebration of the victory at Chromios' house in Ortygia. The chorus performed it at the *πρόθυρον*, *i.e.* before the principal door of the palace. Cf. Bacchyl. 6. 14 *προδόμοις αἰοδαῖς*. Mezger well compares Chromios with Thêron, and says that his praises came straight from the poet's inmost heart. It is therefore not surprising that the scene of the myth should lie in Thebes.

The warm glow shed by the festive enjoyment of honorable repose and the splendor of wealth, lavish hospitality, and victory in war and sacred games are enhanced by a vivid presentment of the frequent conflict in which the noble, whether men of action, counsel, or minstrelsy, must engage, and in which they must exhibit uprightness and straightforwardness. Pindar agrees with Bacchylides (1. 43) that *ἀρετά* is *ἐπίμοχος*.

Note the recurrence of *μεγα-*, *αἶνον ἀελλοπόδων μέγαν ἵππων v.* 6, *μεγάλων ἀέθλων v.* 11, *κορυφαῖς ἀρετῶν μεγάλας (κορυφαῖς v. 15) v.* 34, *καμάτων μεγάλων v.* 70. This tautometric recurrence (*vv.* 70, 34) may perhaps imply that Pindar's celebration of Hêrakles—and by consequence his ode in honor of Chromios—is *καμάτων μεγάλων ποινά*.

The idea of upright straightforward conduct is led up to by *ὀρθώσειν v.* 15, and enforced by *καιρὸν οὐ ψεύδει βαλὼν v.* 18, *ἐν εὐθείαις ὁδοῖς στείχοντα v.* 25 (contrasted with *σὺν πλαγίῳ κόρῳ στείχοντα vv.* 64, 65), *ὁ δ' ὀρθὸν μὲν ἀντεινεν κἄρα v.* 43, *ὀρθόμαντιν v.* 61. The thread of conflict appears *vv.* 16, 17, 24, 25, 33 (*πολυπόνων*), 36, 43 ff., 62—68, 70. If the exact metrical correspondence of *ἀντία-* (*v.* 68) with *ἀντίον* (*v.* 25) be intentional it was intended to make the idea of conflict prominent, not to suggest any special parallelism, which would be very much forced.

Possibly the step, gesture, and disposition of the dance at this point suited the general idea of 'confronting.' This is a slight extension of my suggestion (O. and P. 1893 p. xix) that certain groups of articulate sound might be especially appropriate to certain parts of the metre and melody. Moreover the leading ideas of an ode would naturally recur where there was an orchestral and musical climax, which is the likeliest explanation of the position of *νικα-* or *Τιμοδημ-* towards the end of the fourth verse of the strophes in N. 2. The dance at the beginning of the strophes and antistrophes in N. 1 may have been suitable to the idea of arrested motion, which would explain *ἀμπνευμα* v. 1, *ἔσαν* v. 19, *ἔστα* v. 55. There simply cannot be any poetical reference from *ἔστα* to *ἔσαν*, any more than from *θέσαν* v. 59 to *θέμεν* v. 5 or from *τοῖ* v. 41 to *τῶν* v. 30 or from *ἐν* v. 67 to *ἐν* v. 31 or from *μεγά-* v. 31 to *μέγαν* v. 6 or from *-ούσαι* v. 50 to *-ούσαι* v. 32 or from *-ολε-* v. 52 to *-ολέ-* v. 16 or from *σέο* v. 29 to *σέθεν* v. 4.

After having passed this last tautometric recurrence over so far, Mezger and Bury cannot now assert that it is significant without acknowledging the inability of so-called signals to arrest the attention even of those who are on the alert to observe signals.

The compounds which seem to have been formed for this ode are *ἵππαιχμος*, *πανδοξία*, *χαλκεντής*, *πολύπνος*, *ὀρθόμαντις*, *αἰδροδίκας*.

The mode is Dorian. The metre is dactylo-epitritic, the phrases used being *A*, consisting of three dactylic feet, namely *A* =  $\text{---} | \text{---} | \text{---} | \text{---} ||$ , *A'* =  $\text{---} | \text{---} | \text{---} | \text{---} ||$  or  $\text{---} | \text{---} | \text{---} | \text{---} ||$ , *B*, one epitrite, namely *B* =  $\text{---} | \text{---} ||$ , *B'* =  $\text{---} | \text{---} ||$  or  $\text{---} | \text{---} ||$ , *C*, consisting of two epitrites, namely *C* =  $\text{---} | \text{---} | \text{---} | \text{---} ||$ , *C'* =  $\text{---} | \text{---} | \text{---} | \text{---} ||$  or  $\text{---} | \text{---} | \text{---} | \text{---} ||$ .

STROPHE.		EPODE.
(1) - : C'		(1) C †. A' †. B'
(2) - : B. A'		(2) 1*. A. C'
(3) A'		(3) B. 1*. A. C'
(4) - : B. A'		(4) - : B'. ---   ---   †. C'
(5) C'		
(6) 1*. A. C'		
(7) B. A'. C. C'		

\* A dactyl.

† First long syllable resolved,



‡ Incisio.

The first five verses of the strophe are obviously symmetrical and are equal in number of feet to the last two verses, which present the numbers 4.4. | 2.3.4.4. The verses of the epode present the numbers 9.8.10.8 or 7.10.10.8. Some metricians achieve symmetry by boldly scanning *v.* 4 - : *B'*. - - - | - | *B'*. - . *B'*, and taking *vc.* 2, 3 as 8. | 2.8. There is caesura after the long syllable of the 3rd and 4th feet of the second verse of the epode, and after the first syllable of *C'* in the third verse.

## ANALYSIS.

*vv.*

- 1—7. The ode goes forth from Ortygia in honor of Zeus of Aetna, on the occasion of Chromios' Nemean victory.
- 8, 9. The exordium makes mention of gods, as the victor's merits are derived from them.
- 10—12. The highest object of ambition, celebration by an Epini-cian ode, has its occasion in victory.
- 13—18. Praise of Sicily's sacred relation to Persephoné, fertility, rich cities, glory in war, success in games.
18. This topic is dismissed.
- 19—25. For it is Chromios' hospitality which brings the poet to his halls, and to him praise is due to confound various cavillers.
- 25—30. Men ought to develop natural gifts of strength and foresight, with both of which Chromios is endowed.
- 31, 32. One ought not to hoard, but to use wealth for one's own enjoyment and the benefit of friends,
- 32, 33. since man's time is short and beset with trouble.
- 33, 34. Introductory mention of Hêrakles' paramount merits.
- 35—61. Myth of the infant Hêrakles and the two snakes.
- 61—end. Teiresias' prophecy of Hêrakles' toilsome exploits and their final reward of peaceful bliss.

The application of the latter part of the myth to Chromios is sufficiently obvious to account for there being no formal conclusion to the ode.



Chromios' ancestor, Hérakles, afforded a conspicuous illustration of such a theme, and perhaps to some extent his marriage with Hêbé presented a parallel to Chromios' splendid alliance. There is no need to suppose that by reciting the infantine courage of Hérakles the poet meant to imply that the valor of Chromios had been precocious. On the other hand, the precocity of Hérakles is a signal instance, as Aristarchos said, of the *innate* courage and vigor ascribed to his descendant.

The introduction of the prophecy of Teiresias is a natural device for bringing in the career and reward of Hérakles, so that it is needless to suppose, with Müller (*Hist. of Grk. Lit.* I. p. 224, trans.), that the mention of the seer and also of foresight, *v.* 27, implies that Pindar had predicted Chromios' victory. *V.* 27 rather ascribes to Chromios the faculty which Thukydides notes as characteristic of Themistokles (I. 128)—*οἰκεία γὰρ συνέσει, οὔτε προμαθῶν ἐς αὐτὴν οὔτε ἐπιμαθῶν... (ἦν) τῶν μελλόντων ἐπὶ πλείστον τοῦ γενησομένου ἄριστος εἰκαστής*. Chromios very likely inspired the successful policy of Gelon and Hieron. Dissen refines too much, especially in regarding the infant exploit of Hérakles as meant for a parallel to Chromios' early valor at the battle of Helôros, at the date of which he was probably about forty years old (see on *N.* 9. 42). There is a side allusion to Himera and Chromios' land-fights generally in *v.* 62, and to the sea-fight off Cumae in the next verse. In an ode sung in Ortygia there would scarcely be any reference to the fight of Helôros, in which Syracusans were defeated.

There is nowhere a more prominent division of the ode than at *v.* 19. Yet this is inside Mezger's *ὀμφαλός*, *vv.* 13—30 (20 is a misprint). Moreover, *vv.* 31, 32 take up *vv.* 19—24, after the partly gnomic, partly laudatory digression. The main divisions then of the ode are *vv.* 1—7, 8—12, 13—18, 19—33, 33—72.

There is a possible bearing of the myth which has not, I believe, been noticed, namely, that Amphitryon was a type of hospitality, so that Chromios' palace might suggest the scene of the myth in this connexion.

The ode is one of the finest examples of Pindar's art. Especially admirable is the vigorous word-painting of the myth.

Στρ. α΄.

- 1 Ἄμπνευμα σεμνὸν Ἄλφεοῦ,  
 2 κλεινᾶν Συρακοσσᾶν θάλος Ὀρτυγία,  
 3 δέμνιον Ἀρτέμιδος,  
 4 Δάλου κασιγνήτα, σέθεν ἄδυεπῆς  
 5 ὕμνος ὀρμάται θέμεν  
 6 αἶνον ἀελλοπόδων μέγαν ἵππων, Ζηνὸς Αἰτναίου χάριν·

1 Ἄμπνευμα 'Hallowed spot where Alpheus took breath'; *i.e.* after his pursuit of Arethusa under the sea. This myth veils the transference by Dorian colonists of the cult of Artemis Potamia from Elis to Ortygia, cf. P. 2. 7. According to analogy ἄμπνευμα ought to mean 'recovered breath,' but for a form in *-μα*, meaning the place of the action, cf. βῆμα. The word ἄμπν., suggesting τῶν μόχθων ἀμπνοάν (O. 8. 7), at once strikes the key-note of the general sentiment of the ode. Mr Bury's treatment of this simple word is both semasiologically and mythologically wild.

2 θάλος As Ortygia is supposed to be the original settlement, it is rather Συρακοσσᾶν ρίζα (cf. P. 4. 15) than θάλος (cf. O. 2. 45) in the sense of scion. Either it means 'the leader,' whence the other quarters of the city branched, or it and the other quarters spring from a common πυθμῆν, *i.e.* from Sicily or the Dorian stock. Paley renders θάλος 'pride,' cf. I. 6. 24. Ὀρτυγία We have no warrant for identifying a personified Ortygia with the fountain-nymph Arethusa. In fact a mere apostrophe drifts into a faint vague personification in *v.* 4, cf. P. 2. 1, 2 ὦ Συράκοσαι...τέμενος...τροφοί. In relation to Alpheus and Artemis, Ortygia is not a person, but a place. As Pindar expressly separates Ortygia from Artemis, Sophokles' Ἀρτεμῦν Ὀρτυγιᾶν (*Trach.* 213) cannot affect the interpreta-

tion of this passage. The devoted lover of Arethusa or Artemis would hardly rest "in the arms of the 'lovely' nymph Ortygia" (Bury), unless δέμνιον is to be rendered 'arm-chair' and personified.

3 δέμνιον Cf. *Il.* 24. 615 ἐν Σιπύλῳ ὅθι φασὶ θεῶν ἐμμεναί εἰνὰς | Νυμφάων, αἶτ' ἀμφ' Ἀχελείων ἐρρώσαντο, *Plut. de flux. et mont.* 5. 3 Κανκάσιον ὄρος ἐκαλεῖτο τὸ πρότερον Βορέου κοίτη. Ἀρτέμ. Cf. P. 2. 6, 7 Ὀρτυγιᾶν...ποταμίας ἕδος Ἀρτέμιδος, and note on 7.

4 Δάλου κασι. The two favorite islands of Artemis are her nurslings metaphorically, and hence are regarded as sisters. σέθεν In form an adv. of motion from, and so used here. The 4th verse of ἀντ. β', *v.* 29, contains an address to Chromios, with σέο in the same metrical position as σέθεν. ἄδυεπ. Cf. *h.* Hom. 32. 12 Μοῦσαι | ἤδυεπεῖς κοῦραι Κρονίδεω Διός, N. 7. 21.

5 ὀρμάται Cf. O. 3. 9, 10 Πίσσα...τᾶς ἀπο | θεύμοροι νίσοντ' ἐπ' ἀνθρώπουσιν αἰδαί, where the song starts from the scene of the victory, here quite as naturally from the place where an ode upon it is first recited. θέμεν 'To establish.' Cf. Bacchyl. 10. 18 κῦδος εὐρέλαις Ἀθάναις | θῆκας, Οἰνεῖδας τε δόξαν, O. 2. 99.

6 αἶνον, κ.τ.λ. Cf. *Frag.* 206 Ἀελλοπόδων μὲν τιν' εὐφραίνουσιν ἵππων | τίμα καὶ στέφανοι. Note that αἰνήσειν, 'to sound the praise of,' in the last line takes up αἶνον and helps to establish the parallel

7 ἄρμα δ' ὀτρύνει Χρομίου Νεμέα θ' ἔργμασιν νικα-  
φόροις ἐγκώμιον ζευῆσαι μέλος. 10

Ἄντ. α'.

1 ἀρχαὶ δὲ βέβληνται θεῶν

2 κείνου σὺν ἀνδρὸς δαιμονίαις ἀρεταῖς.

10 3 ἔστι δ' ἐν εὐτυχία

4 πανδοξίας ἄκρον· μεγάλων δ' ἀέθλων

5 Μοῖσα μεμνᾶσθαι φιλεῖ. 15

6 σπεῖρέ νυν ἀγλαίαν τιὰ νάσῳ, τὰν Ὀλύμπου δεσπότης

between Hērakles and Chromios. χάριν 'By grace of' (Mezger quoting P. 2. 70, 3. 95). To take it as accus. in appos. with the clause, 'a grateful service to,' is inferior, to take it in appos. with αἶνον is still worse.

7 For the appropriateness of the metaphor to the victory cf. O. 6. 22—27, 8. 25, N. 4. 93—end, N. 7. 70—72, 8. 19, I. 1. 6. Here the poet's verses are the winged horses which will bear over the world the car, Chromios' victory. For metaphor cf. P. 10. 65. For the conjunction ἄρμα Χρομίου Νεμέα θ', cf. N. 4. 9 Νεμέα | Τιμασάρχου τε πάλα. ὀτρύνει Echoed by ὀτρύνων, v. 34. ἔργμασιν Not found in the Olympian and Pythian odes, only of noble deeds, esp. in games, in Pindar, cf. *h. Hom.* 27. 20, 32. 19, Bacchyl. 14. 17.

8 'Its first courses are laid with gods' (for stones). θεῶν Gen. of definition, plur. of majesty, Zeus of Aetna being meant; cf. Terpanther *Frag.* 1 (Bergk) Ζεῦ σοὶ σπένδω | ταῦταν ὕμνων ἀρχάν, N. 2. 3. Hitherto all editors have been nonplussed by this line.

9 σὺν 'Under the inspiration of,' cf. N. 2. 24 σὺν εὐκλεί νόστῳ. δαιμονίαις Cf. O. 9. 110. 'These good qualities, 'conferred by gods,' are φυᾶ (*ib.* 100), and opposed to διδασκαῖς ἀρεταῖς. Pindar does not

distinguish δαίμονες from θεοί, see O. 1. 35, 7. 39, P. 3. 59, though δαίμονες are not θεοί, P. 1. 12, I. 7. 24.

10 ἔστι 'There is in truth,' see O. 1. 35, and *infra* v. 24 ἐντί in prominent position, cf. N. 2. 10 ἔστι δ' εὐικός. εὐτυχία If we regard I. 3. 1 as a mild case of Zeugma, εὐτυχία, εὐτυχεῶ, in all four instances where they occur in Pindar, mean the crowning good fortune of success in games: so too ἡδύχοντες, O. 5. 16.

11 ἄκρον As πανδοξίας (prob. coined by Pindar, cf. παγγλωσσία) is a superlative expression, ἄ. may mean 'first prize'; cf. P. 11. 55 (ἀρετᾶν) ἄκρον ἐλών, and Theokr. 12. 31 ἄκρα φέρεσθαι. The meaning of the sentence is, 'The consummation (or 'first prize') of highest renown'—*i.e.* celebration in song—'has its occasion in victory.' For the sentiment cf. P. 1 *fin.* τὸ δὲ παθεῖν εὐπρωτων ἀέθλων· εὐδ' ἀκούειν δευτέρα μοῖρ'· ἀμφοτέροισι δ' ἀνήρ | δς ἂν ἐγκύρση καὶ ἔλῃ, στέφανον ὕψιστον δέδεκται, N. 9. 46. 8' 'For.'

μεγάλων Several mss. read μεγίστων.

12 Μοῖσα Tautometric with ὕμνος, v. 5.

13 σπεῖρέ νυν Corrected from ἐγειρε νύν, νύν ἐγειρ', on a hint of the Schol. ἐκπεμπε τοίνυν, ὦ Μοῖσα, καὶ σπεῖρε λαμπρότητά τινα τῇ νῆ-

7 Ζεὺς ἔδωκεν Φερσεφόνα, κατένευσέν τέ φοι χαίταις,  
 ἀριστεύουσιν εὐκάρπου χθονὸς 20  
Ἐπ. α'.

15 α Σικελίαν πίειραν ὀρθώσειν κορυφαῖς πολίων ἀφνεαῖς·  
 β ὄπασε δὲ Κρονίων πολέμου μναστήρ᾽ φοι χαλκεντέος  
 ε λαὸν ἵππαιχμον, θαμὰ δὴ καὶ Ὀλυμπιάδων φύλλοις  
 ἐλαιῶν χρυσεῖς 25  
 α μιχθέντα. πολλῶν ἐπέβαν καιρὸν οὐ ψεύδει βαλῶν·

σφ τῇ Σικελίᾳ, κ.τ.λ. In uncials ΣΠ and ΕΓ were not unlike. For phrase cf. O. 11. 94 τιν δ' ἀδυεπῆς τε λύρα | γλυκὺς τ' αὐλὸς ἀναπάσσει χάριν. The poet invokes himself or the chorus. The word τινά apologises for the boldness of the phrase, as ἀγλαίαν has not elsewhere the meaning wanted, namely, 'fame' or 'song,' though the ode is ἀγλαίας ἀρχή in P. 1. 2, cf. Frag. 182 χοροὶ καὶ Μοῖσα καὶ Ἀγλαΐα. There is an allusion to the φυλλοβόλια, cf. P. 9. 123.

14 ἔδωκεν As a dowry on her union with Pluto. Perhaps there is a covert allusion to the temples of Dēmêter and her daughter, built by Gelo. The Schol. is needlessly exercised at the δέμνιον Ἀρτέμιδος being in a possession of Persephoné's, and suggests that the two goddesses were identical, citing Kallim. *Hecale* οἱ νυ καὶ Ἀπόλλωνα παναρκέος Ἡελίοιο | χῶρι διατμήγουσι καὶ εὐποδα Δηιώτην | Ἀρτέμιδος. ἀριστεύουσιν This goes with the predicate, 'as bearing off the palm for fertility of soil' (lit. 'from (all) fruitful soil'). Cf. Bacchyl. 3. 1 ἀριστοκάρπου Σικελίας.

15 ὀρθώσειν This sense 'raise to greatness, or splendor, or renown' (I. 4. 48, 5. 65) is a metaphor from raising up a prostrate person to an erect position or from raising up a conspicuous erection such as a πύργος (I. 4.

44 f.) or στάλα (N. 4. 81). The κορυφαὶ πολίων ἀφνεαί, 'cities unsurpassed in wealth,' are the στήλαι which perpetuated the renown of Sicily. For κορυφαὶ in this sense 'prime, choicest specimens,' cf. v. 34, O. 1. 13 δρέπων κορυφὰς ἀρετῶν ἀπο πασῶν. It is equivalent to ἄωτος, 'choicest bloom.' Here and v. 31 there is perhaps hypallage, cf. O. and P. p. xxiii.

16 μναστήρα Cf. P. 12. 24 μναστήρ ἁγῶνων. χαλκεντέος The epithet alludes to the fame of the Sicilian armour, cf. P. 2. 2.

17 θαμὰ δὴ καὶ 'Right often even.' Ὀλυμπιάδων With special complimentary allusion to the victories of Gelo and Hiero b.c. 488. χρυσεῖος For this epithet, meaning only 'glittering,' cf. O. 8. 1, 10. 13, P. 10. 40. Prof. Paley, however, on Martial 9. 23. 1, suggests that even in Pindar's times the crown was actually of gold (cf. N. 7. 77—79), or that the leaves were gilded.

18 μιχθέντα Lit. 'brought into contact with.' Cf. N. 9. 31, O. 1. 21 κράτει δὲ προσέμιξε δεσπότην, N. 2. 22 ὀκτῶ στεφάνοις ἐμιχθεν ἤδη. V. 56 *infra*, the use is not quite similar. Mr Fanshawe suggests that the lemma, coming so close to μναστήρα, 'wooer,' may here mean 'wedded'; so Holmes. L. and S. wrongly render μν. here and in P. 12. 24, 'calling to mind,' 'mindful of.' Dissen compares μνήσασθαι χάρις.



Στρ. β'.

1 ἔσταν δ' ἐπ' αὐλείαις θύραις

20 2 ἀνδρὸς φιλοξείνου καλὰ μελπόμενος,

;0

but the idea is not the same. The aor. = 'call to mind,' *μνηστῆρ* = 'one who keeps in mind of,' *πολλῶν*, κ.τ.λ. 'I have mounted upon a copious theme, having aimed at moderation with a statement of simple truth.' The Aldine and Roman editions with two Scholia make *καιρὸν* object of *βαλῶν*. It is generally taken as the object of *ἐπέβαν*, a construction which lacks support. Pindar has briefly mentioned five points on which a poet might dilate, the divine patronage of Sicily, its fertility, the wealth of its cities, its achievements in war and in games. He has stated truths without exaggeration. But only to dismiss them and turn to his special theme, the praise of Chromios, &c.

In this difficult sentence the poet checks himself—the suggestion of the necessity for doing so being a compliment to Sicily, Syracuse and Hiero, the fact that he does so a compliment to Chromios. Thus *οὐ ψεύδει* = 'not with a false statement.' For dat. cf. O. 11. [10.] 72 *μᾶκος δὲ Νικεὺς ἔδικε πέτρῳ*; I. 1. 24. What he has said is a *βέλος* shot *Μοισᾶν ἀπὸ τόξων* (O. 9. 5). Both *ἐπέβαν* and *ἔσταν* are idiomatic aorists indicating the immediate past; the former refers to the recitation of the previous verses, the latter to the arrival of the chorus at the place of recitation. *καιρὸν οὐ ψεύδει βαλῶν* 'Having aimed at moderation with no false statement.' The song which was a team of mares, *v. 7*, and a building, *v. 8*, is again a team, behind which the poet mounts the car of Sicily's merits, and then in a flash is an unerring missile. Cf. Aesch. *Suppl.* 446 *γλῶσσα τοξέυσασα μὴ τὰ καιρία*,

N. 6. 27, 28. Of course *βαλῶν* is lit. 'having hit,' which is obviously implied in my translation. 'Having hit the mark of' is clumsy. Note that the action of *βαλῶν* is prior to that of *ἐπέβαν*. The poet is a shooter or hurler as a selector of ideas for his ode, a charioteer as applying them to the occasion, expressing, and uttering them. There is therefore no confusion of metaphor. For the sense given to *καιρὸν* cf. P. 1. 81 *καιρὸν εἰ φθέγγαιο*, 9. 78, O. 9. 38, P. 10. 4. Dr Postgate's interpretation is substantially the same as the above, and he quotes N. 8. 37 for the emphatic application of the negative to a single word.

**19 αὐλείαις** The chorus with the poet were, it would seem, just outside the *πρόθυρον* (cf. P. 3. 78, I. 7. 3). Perhaps they were in the *πρόθυρον*, for the *εὐτεῖχες πρόθυρον* of O. 6. 1 could hardly have been 'a space before a door' or 'a porch' (L. and S., Smith's *Dict. of Antiquities*, Guhl and Koner); but was probably walled on three sides and with pillars in the front like the *πρόναος* of a *templum in antis*. Probably in such cases the *αὐλεία θύρα* opened immediately into the peristyle without a *θυρῶν*, 'a narrow passage' or 'entrance chamber,' which would appear in town houses when the sides of the *πρόθυρον* were built up to form chambers. According to L. and S. the household gods were in the *πρόθυρον*, but Smith's *Dict. of Ant.* places them in the peristyle.

**20 καλὰ** 'Noble achievements,' cf. O. 10. 18, 13. 11 *ἔχω καλὰ τε φράσαι, τόλμα τε* κ.τ.λ. Bacchyl. 2. 6 *καλῶν δ' ἀνέμνασεν ὄσ'... ἐπιδείξαμεν*. Bergk suggests the rare form

3 ἔνθα μοι ἀρμόδιον

4 δαίπνον κεκόσμηται, θαμὰ δ' ἄλλοδαπῶν

5 οὐκ ἀπείρατοι δόμοι

[φέρειν 35

6 ἐντί· λέλογχε δὲ μεμφομένοις ἔσλους ὕδωρ καπνῶ

κλέα, for which before a consonant there is no good authority, while any alteration is gratuitous.

**21** ἔνθα 'In whose hall.' Though, as the victory was won at the summer Nemea, the feast may have been held outside. ἀρμόδιον Cf. P. 4. 129 ξεῖνι' ἀρμόζοντα, and the Homeric δαιτὸς εἴσης.

**22** ἄλλοδαπῶν Includes the poet, who was in Sicily this year, and perhaps was present. For Chromios' hospitality cf. N. 9. 2.

**24** ἐντί See ἔστι v. 10. λέλογχε, κ.τ.λ. The following version is suggested by the reading ἔσλος of the best mss., and supported by O. 1. 53 ἀκέρδεια λέλογχεν θαμνὰ κακαγόρος, 'sore loss hath oft befallen evil speakers'; 'It hath befallen the noble against cavillers, to bring water against smouldering fire (of envy),' taking μεμφομένοις as *dat. incom.* to the whole phrase ὕδωρ καπνῶ φέρειν ἀντίον and φέρειν, κ.τ.λ. as *inf.* subject to λέλογχε. Obviously any infinitive phrase as subject can take the place of any abstract noun such as ἀκέρδεια. Note the chiasmus μεμφομένοις ἔσλους ὕδωρ καπνῶ, which accounts for the order. The metaphor of water for streams of song is used, as here, in connexion with strangers N. 7. 61 ff. ξεῖνός εἰμι· σκοτεινῶν (κοτεινῶν) ἀπέχων ψόγον, | ὕδατος ὥστε ῥοὰς φίλον ἐς ἄνδρ' ἄγων | κλέος ἐτήτυμος αἰνέσω· ποτίφορος δ' ἀγαθοῖσι μισθὸς οὔτος. Plutarch, *Frag.* 23. 2 τὸν φθόνον ἐνιοὶ τῶ καπνῶ εἰκάζουσι, was thinking more of other applications of the similitude than of this passage, for he goes on to explain πολὺς γὰρ ἐν τοῖς ἀρχομένοις ὦν, ὅταν ἐκλάμψωσιν, ἀφανίζεται·

ἡκιστα γοῦν τοῖς πρεσβυτέροις φθονοῦσιν. The connexion of this difficult passage is not impaired by making the statement general. 'The worthy by noble conduct with poets who celebrate the same drown the voices of cavillers with song. Divers folk have divers arts. (This comprehends the idea that it is the poet's work to perpetuate a victory as much as it is the work of men of action to gain one.) One must walk uprightly and make the best use of natural powers in the fight of life. Strength, to wit, has its function in action, intellect in counsel, in the case of those who have an innate gift of foresight (which class includes the poet and also, as is at once stated, Chromios).' As to sentiment *vv.* 24—33 have much in common with I. 1. 40—51.

There are several inferior interpretations. (A.) 'But he hath got good men and true against cavillers (*dat. incommodi*) so as to bring water against smoke,' *i.e.* to use to drown the voice of envy; so Hermann, Don. (B.) Dissen also approves; but says,—“Credas etiam sit jungi posse: λέλογχε, ἔσλους μεμφομένοις ὕδωρ κάπνω ἀντία φέρειν, *consequutus est hoc, ut probi viri obtrectatoribus aquam obviam ferant fumo, quem movent.*” He objects however to an accusative and infinitive after λαγχάνειν as unsupported. (C.) Matthiae proposes λέλογχεν ἔσλους, μ. ὕ. ἀ. φ. (ὥσπερ) καπνῶ. (D.) Mommsen (after a Schol.) renders “*Innata vero est (sortito evenit) iis qui bonos vituperare solent ars fumum [gloriae] aquâ [reprehensionis] restinguendi.*” (E.) ‘Tis men's lot when cavilling at

25 ἄντιον. τέχνηαι δ' ἑτέρων ἕτεραι· χρῆ δ' ἐν εὐθείαις  
ὁδοῖς στείχοντα μάρνασθαι φυᾶ.

Ἄντ. β'.

1 πρᾶσσει γὰρ ἔργῳ μὲν σθένος,

2 βουλαῖσι δὲ φρήν, ἐσσόμενον προῖδειν

40

3 συγγενὲς οἷς ἔπεται.

4 Ἀγησιδάμου παῖ, σέο δ' ἀμφὶ τρόπῳ

30 τῶν τε καὶ τῶν χρήσιες.

[ἔχειν, 45

6 οὐκ ἔραμαι πολλὴν ἐν μεγάρῳ πλοῦτον κατακρύψαις

7 ἀλλ' εὐόντων εὐ τε παθεῖν καὶ ἀκούσαι φίλοις ἔξαρκ-  
έων. κοιναὶ γὰρ ἔρχοντ' ἐλπίδες

the good to bring water to check smoke,' i.e. to increase what they wish to diminish (von Leutsch). (F.) Bergk would alter ἐντί· λ. to ἀντιλέλογχεν, only found, I believe, as an Attic law term.

**25** ἀντίον The prominent position helps the application to μεμφομένοις as well as to καπνῶ. See *Introd.* for the echo ἀντί· v. 68. τέχνηαι δ' ἑ. ζ. For sentiment cf. O. 9. 104—107, 8. 12—14, N. 7. 54, Bacchyl. 10. 35—45. στείχοντα For metaphor cf. O. 1. 115 εἴη σέ τε τοῦτον ὑψοῦ χρόνον πατεῖν, N. 8. 35. Note echo v. 65. μάρνασθαι Cf. N. 5. 47 ἐσλοῖσι μάρναται περί πᾶσα πόλις. φυᾶ For the superiority of natural over acquired attainments, cf. O. 2. 86, 9. 100 τὸ δὲ φυᾶ κράτιστον ἅπαν, N. 3. 40 f.

**26** πρᾶσσει 'Exercises its function,' cf. *Frag.* 108 πρασσόντων μελέων. This does not contradict *Frag.* 14 ἐν ἔργμασι δὲ νικᾶ τύχα, οὐ σθένος.

**27** ἐσσόμενον, κ.τ.λ. 'In those whose birthright it is to foresee what shall be.'

**29** σέο, κ.τ.λ. 'In thy character are faculties for using both this endowment and that.' For ἀμφὶ cf. P. 5. 111 ἀμφὶ βουλαῖς, in which

passage Arkesilas also is praised for ἔργα as well as βουλαί. Lit. 'on the various sides of'; the faculties are observed from the outside. δ' For δέ after vocative cf. O. and P. *index*, N. 2. 14. For τῶν τε καὶ τῶν cf. O. 2. 53, I. 3. 51; here all the varieties are good.

**31** Euripides seems to be thinking of these two lines, *Ion*, 639 οὐ φιλῶ ψογοῦς κλύειν | ἐν χερσὶ σφῶζων ὄλβον οὐδ' ἔχειν πόρους. κατακρύψαις ἔχειν *Conditum habere*, cf. γήμας ἔχεις, *Soph. Oed. R.* 577. For sentiment cf. I. 1. 67 f., Bacchyl. 3. 12 ('Ἱέρων) ὃς παρὰ Ζηνὸς λαχῶν | πλείσταρχον Ἑλλάνων γέρας | οἶδε πνργωθέντα πλοῦτον μὴ μελαμ φαρὲι κρύπτειν σκότῳ.

**32** 'But from what I have both to enjoy myself and to have the credit of being duly open-handed to (lit. 'thoroughly satisfying') my friends. For the expectations of men, born to sore trouble as all are, are uncertain for all alike.' For the uncertainty cf. Bacchyl. τὸ μέλλον | δ' ἀκρίτους τίκτει τελευτάς, where ἀκρίτ. = 'uncertain,' cf. O. 2. 30 f. εὐόντων Cf. *Theognis*, 1009 τῶν αὐτοῦ κτεάνων εὐ πάσχεμεν. Cf. P. 3. 104 for sentiment, also Simonides, 85 [60] v. 13 Ἄλλὰ σὺ ταῦτα μαθῶν βίотου ποτὶ τέρμα | ψυχῇ τῶν ἀγαθῶν

Επ. β'.

α πολυπόνων ἀνδρῶν. ἐγὼ δ' Ἡρακλέος ἀντέχομαι  
 προφρόνως 50  
 β ἐν κορυφαῖς ἀρετῶν μεγάλαις, ἀρχαῖον ὄτρύνων λόγον,  
 35 γ ὡς, ἐπεὶ σπλάγχμων ὑπο ματέρος αὐτίκα θητὰν ἐς  
 αἶγλαν παῖς Διὸς 55

δ ὠδῖνα φεύγων διδύμῳ σὺν κασιγνήτῳ μόλει.

Στρ. γ'.

1 ὡς οὐ λαθὼν χρυσόθρονον

2 Ἦραν κροκωτὸν σπάργανον ἐγκατέβα.

πλήθι χαρίζομενος and see L. and S. s. v. χαρίζομαι for genitive. The gen. of the *fund* drawn upon for the action is a gen. of source, *origini*. Cf. also Bacchyl. 1. 27 ff. εἰ δ' ὑγίειας | θνατὸς ἐὼν ἔλαχεν, | ζῶειν τ' ἀπ' οἰκείων ἔχει, | πρώτοις ἐρίξει. Ἐξαρκέων Dissen explains ἐ. φιλίας αὐτῶν—'bestowing of them plentifully on my friends.' But cf. Eur. *Suppl.* 574 ἧ πᾶσιν οὖν σ' ἔφυσεν ἐξαρκεῖν πατῆρ; 'did thy father then beget thee to be a match for all men?' κοινὰ γὰρ ἔρχονται' Cf. N. 7. 30 κοινὸν ἔρχεται | κῦμ' Ἀἶδα, O. 1. 99, 100.

33 πολυπόνων Cf. Eur. *Or.* 976 πανδάκρυτ' ἐφαιμέρων | ἔθνη πολύπονα, λεύσσειθ', ὡς παρ' ἐλπίδας | μοῖρα βαίνει...βροτῶν δ' ὁ πᾶς ἀσθάμητος αἰὼν. The idea of πολυπόνων reflects on ἐλπίδες and suggests the antiphrasis, cf. *supra*, v. 15. ἐγὼ For ἐγὼ introducing a myth cf. I. 1. 14. ἀντέχομαι 'I claim preëminence in devotion to,' cf. Thuk. 1. 13 τῆς θαλάσσης μᾶλλον ἀντέχοντο, 'made seafaring more an object of rivalry,' 'vied with each other more in attention to maritime pursuits.'

34 ἐν κορυφαῖς For ἐν, 'in the sphere of,' cf. my O. and P. p. xxvi; for κορυφαῖς cf. *supra*, v. 15 and O. 13. 15 ἀκραῖς ἀρεταῖς. ὄτρύνων For the phrase cf. I. 3.

40, 41 ἐκ λεχέων ἀνάγει φάμαν παλαιὰν εὐκλέων ἔργων· ἐν ὕπνῳ γὰρ πέσειν· ἀλλ' ἀνεγειρομένα, κ.τ.λ.

35 ὡς, ἐπεὶ mss. read ὡς ἐπεὶ and v. 37 ὡς τ' οὐ. Mommsen proposes λόγον | τοῦδ' ὄπα (cf. for gen. P. 7. 9, N. 4. 71, 7. 21, 32 and for ὄπα O. 11. 56) from Beck's τὸν δ' ὄπως and the περὶ αὐτοῦ of the Schol. Vet. Hermann ὡς ἄρα or v. 37 οὐ τοι, the latter approved by Don. I incline to Böckh's beginning of v. 35, ὡς τ' or ὡς τε, leaving the third particle doubtful, keeping ὡς τ', v. 37. The second, resumptive, ὡς demands illustration. ὑπο Cf. O. 6. 43, quoted just below. αὐτίκα 'This must not be taken with ἐπεὶ as=ἐπεὶ τάχιστα, ἐπειδὴ πρῶτον, which is Dissen's explanation. The adverb indicates the normal progress of the delivery as in O. 6. 43 ἦλθεν δ' ὑπὸ σπλάγχμων ὑπ' ὠδῖνός τ' ἐρατᾶς Ἴαμος ἐς φάος αὐτίκα, which passage also illustrates θητῶν ἐς αἶγλαν μόλει, ὠδῖνα φεύγων, σπλάγχμων ὑπο. Cf. Il. 16. 187 f. αὐτὰρ ἐπεὶ δὴ τὸν γε μογοστόκος Εἰλείθνια | ἐξάγαγε πρὸ φῶσδε καὶ ἠελίου ἶδεν αὐγάς. The infant Iamos too was visited by two snakes, but they came to feed him.

38 ἐγκατέβα Hardly 'stepped into' with supernatural precocity, as Prof. Paley suggests; for the



- 3 ἀλλὰ θεῶν βασιλέα  
 40 4 σπερχθείσα θυμῷ πέμπε δράκοντας ἄφαρ. 60  
 5 τοὶ μὲν οἰχθεισᾶν πυλᾶν [γνάθους  
 6 ἐς θαλάμου μυχὸν εὐρὺν ἔβαν, τέκνοισιν ὠκείας  
 7 ἀμφελίξασθαι μεμαῶτες· ὁ δ' ὀρθὸν μὲν ἄντεινευ  
 κάρα, πειράτο δὲ πρῶτον μάχας, 65  
 Ἄντ. γ'.  
 1 δισσαῖσι δοιοὺς αὐχένων  
 45 2 μάρψαις ἀφύκτοις χερσὶν εἰς ὄφιας·  
 3 ἀγχομένοις δὲ χρόνος

effect of the subsequent miracle would be impaired by such a preliminary display of power. The use recalls the passive sense often given to ἐκπίπτειν, ἀποθανεῖν. Render simply 'had been laid down in.'

39 βασιλεία mss. give βασιλεία (βασιλεία). For the form in the text cf. P. 4. 5, where two fair mss. read ἱερέα. For the synzesis cf. O. 6. 1 χρυσέας. The form in -εα is illustrated by the Sophoclean βασιλη, better βασιλῆ, given by Hésychios. In the Lydo-Eolic ode, O. 14, we find βασιλεία.

40 σπερχθείσα Cf. Il. 24. 248 σπερχόμενοι γέροντος, Herod. 5. 33 ἐσπέρχετο τῷ Ἀρισταγόρη, Eur. Med. 1133 ἀλλὰ μὴ | σπέρχου, φίλος. For the episode of the infant Hérakles and the serpents cf. Theokr. 24, where many details differ from those of Pindar's account: near the end of Plautus' Amphitruo is a third version.

41 Whether the doors were left open at night, or had been opened in the early morning, or were opened by the serpents—is left uncertain.

42 θαλάμου μυχὸν εὐρὺν 'The spacious inner chamber'; one of the chambers of the gynaekitis. τέκνοισιν, κ.τ.λ. 'Greedily yearning to make their jaws play swiftly

about the babes,' i.e. in the act of licking over the victim before engorging it. Cf. Hés. Scut. Herc. 235 and Paley's note. Ἐλίσεσθαι cannot mean 'enfold' with jaws.

43 ὀρθόν Proleptic, cf. P. 3. 53, 96, Eur. Hipp. 1203 ὀρθὸν δὲ κρᾶτ' ἔστησαν οὓς τ' ἐς οὐρανὸν | ἔπποι. Paley observes that this action is miraculous in a new-born infant.

44 δισσαῖσι δοιοὺς Cf. N. 8. 48 δις δὴ δυοῖν. αὐχένων For gen. cf. Madv. § 57a, Rem.

46 A bold phrase both in construction and sense. 'As he kept throttling them, the time made the breath of life leave their dread frames.' The causal use of ἀποπνέω is strange and the word is not the most appropriate to death by strangulation. Of course ἀγχομένοι ... χρόνῳ ... ἀπέπνευσαν have been proposed. Possibly there is corruption. For ψυχ. ἀπέπν. cf. Simon. Frag. 52 [26] ψυχὰν ἀποπνέοντα, Tyr. Frag. 10 [6] 24 θυμὸν ἀποπνέοντ'. The duration of χρόνος is relative. Experiments in the strangulation of large ophidians would be instructive but costly. I think that a grasp sustained long enough to make a tolerably large snake lie stiff would be miraculous as to time in a new-born infant,

- 4 ψυχὰς ἀπέπνευσεν μελέων ἀφάτων. 70  
 5 ἐκ δ' ἄρ' ἄτλατον βέλος  
 6 πλᾶξε γυναῖκας, ὅσαι τύχον Ἄλκμήνας ἀρήγοισαι  
 λέχει.  
 50 7 καὶ γὰρ αὐτά, ποσσὶν ἀπεπλος ὀρούσαισ' ἀπὸ  
 στρωμνᾶς, ὅμως ἄμυνεν ὕβριν κνωδάλων. 75  
 Ἐπ. γ'.  
 8 ταχὺ δὲ Καδμείων ἀγοὶ χαλκίοις σὺν ὅπλοις ἔδραμον  
 ἀθρόοι,

and it seems that the house was roused by the lashing of the creatures in death throes and possibly in reflex action after death. Schmidt's *χρῶμος* is most unhappy, and the idea that the poet would associate Chromios with a death-rattle is untenable. The heaviness of Hērakles' labours endured but for a while, *χρόνον*, but his rest for τὸν ἅπαντα χρόνον ἐν σχερῶ, v. 69—a significant recurrence which has escaped Mezger and Bury.

48 βέλος 'A pang.' Cf. *Il.* 11. 269 ὡς δ' ὅταν ὠδίνουσαν ἐχη βέλος δὲ γυναῖκα, Aesch. *Prom.* 676. There is a slight balance of ms. authority in favor of *δέος*, which *Par.* A has as a correction, but βέλος could not have replaced the much easier *δέος* (which on the other hand would inevitably appear as an early marginal gloss). By amply defining βέλος, the verb ἐκπλᾶξε effectively defends it against alteration such as Mr Bury's Hēsychian *πέλος*, 'prodigy.' Moreover *δξείαις κ.τ.λ.*, v. 53, takes up βέλος.

49 Theokritos makes Hērakles nine months old. Plautus agrees with Pindar as to the age. On a coin of Thebes (see Plate facing Title) the child does not seem to represent a new-born babe. Paley cites a fresco-painting of this subject from Herculaneum, *Racc. di Ercolano*, Pl. 11.

50 'Why, even she herself sprang from bed to her feet and unrobed as she was thought to repel the attack of the monsters.' Mommsen regards ποσσὶν as a *dativus terminī*. Cf. *O.* 13. 72 ἀνὰ δ' ἔπαλτ' ὀρθῶ ποδί; but they may be instrumental datives, though rendered 'to her (his) feet.' ποσσὶν Bergk *παισίν*. ἀπεπλος With nothing on except an under garment, *χιτωνίσκος*, *ι.η. μονοχίτων*, Philostratos, *Eur. Hec.* 933 λέχη δὲ φίλια μονόπεπλος λιπούσα Δωρις ὡς κόρα. ὅμως mss. ὁμῶς. Text Stephanus. ἄμυνεν Imperfect of intended or attempted action. ὕβριν Either = 'the attack,' cf. *P.* 1. 72; or else *ὑ. κ.* = 'savage monsters.' Cf. τᾶροι ὕβρισταί, *Eur. Bacch.* 743.

51 So best mss. The Triclinian mss. and the Aldine and Roman editions give σὺν ὄπλ. ἀθρ. ἔδρ.; Editors ἀθρ. σὺν ὄπλ. ἔδρ. or ἔδρ. σὺν ὄπλ. ἀθρ. For the lengthening of -ον before a vowel cf. *P.* 3. 6. σὺν 'Not without'; forcible contrast to the unarmed mother and infant. So too ἐν χειρὶ δ' is almost 'and not empty-handed' contrasted with *χερσὶν ἐαῖς*, v. 45. ὄπλοισ Don. renders 'shields' from Hēs. *Scut. Herc.* 13 φερεσσακάας Καδμείους; but 'weapons' is more natural.

ὁ ἐν χερὶ δ' Ἀμφιτρώων κολεοῦ γυμνὸν τινάσσων  
φάσγανον 80

εἴκετ', ὀξείαις ἀνίαισι τυπείς. τὸ γὰρ οἰκείου πιέζει  
πάνθ' ὁμῶς.

ἠ εὐθύς δ' ἀπήμων κραδία κᾶδος ἄμφ' ἀλλότριον.

Στρ. δ'.

55 1 ἔστα δὲ θάμβει δυσφόρῳ 85

2 τερπνῶ τε μιχθείς. εἶδε γὰρ ἐκνόμιον

3 λήμᾶ τε καὶ δύναμιν

4 υἱοῦ· παλίγγλωσσον δέ φοι ἀθάνατοι

5 ἀγγέλων ῥῆσιν θέσαν.

60 6 γείτονα δ' ἐκκάλεσεν Διὸς ὑψίστου προφάταν ἔξοχον, 90

7 ὀρθόμαντιν Ἰερεσίαν· ὁ δέ φοι φράζει καὶ παντὶ στρατῷ,  
ποίαις ὀμιλήσει τύχαις,

Ἄντ. δ'.

1 ὄσους μὲν ἐν χέρσῳ κτανών,

95

52 φάσγανον Omitted in the best mss. The Triclinian mss. read *ξίφος ἐκτινάσσων* against the metre.

53 ὀξείαις ἀνίαισι τυπείς 'Smit-ten with keen throes of anguish.' The phrase refers to βέλος above. Pl. 19. 125 τὸν δ' ἄχος ὄξυ κατὰ φρένα τύπε βαθείαν, *Od.* 10. 247 κῆρ ἄχει μέγαλῳ βεβολημένος. τὸ γὰρ, κ.τ.λ. Pausanias, 10. 22. 5, cites this sentiment with approval. Cf. 'The heart knoweth its own bitterness, and a stranger doth not intermeddle with its joy.'

54 ἄμφ' Cf. O. and P. p. xxvi.

55 θάμβει, κ.τ.λ. 'With mingled feelings of painful and glad wonderment.' Thus Paley rightly explains *μιχθείς*. Others 'affected by,' cf. *Soph. Ant.* 1311 δειλαία δὲ συγκέκραμαι δῦα, *Aiax* 895 οἴκτῳ τῷ-δε συγκεκραμένην.

56 ἐκνόμιον 'Extraordinary.' Not used, it seems, in the same sense as *ἐκνομος*, 'unlawful,' 'inordinate,' as correlative of *ἐννομος*

(cf. the adv. *Aristoph. Plut.* 981, 992).

58 παλίγγλωσσον Apparently a word coined by Pindar='gain-said,' i.e. by the fact. *Φοι Dativus commodi*, not after ῥῆσιν, and not the article, as the digamma of the personal pronoun is needed for the scansion. ἀθάνατοι I.e. Zeus, by transmitting superhuman qualities to his son. Cf. *Theokr.* 24. 83, 84 γαμβρὸς δ' ἀθανάτων ('*Hras*) κεκλή-σεται, οὐ τὰδ' ἐπῶρσαν | κνώδαλα φω-λεύοντα βρέφος διαδηλήσασθαι.

60 γείτονα According to Pausanias 9. 11, *Amphitryon* lived by the Gate of *Elektra*, in the neighbourhood of which was the *οἰωνο-σκοπεῖον* of *Teiresias* (*Paus.* 9. 16). Διὸς ὑψίστου A special title of Zeus at Thebes (*Paus.* 9. 8. 3) amongst other places.

61 ὀρθόμ. Cf. *Soph. Ant.* 1178 ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἤνυσας, *Oed. R.* 506.

62 κτανών The participle of the

- 2 ὄσσοις δὲ πόντῳ θήρας αἰδροδίκας·  
 3 καὶ τινα σὺν πλαγίῳ  
 65 4 ἀνδρῶν κόρῳ στείχοντα τὸν ἐχθρότατον  
 5 φᾶσέ νιν δώσειν μόρῳ,  
 6 καὶ γὰρ ὅταν θεοὶ ἐν πεδίῳ Φλέγρας Γιγάντεσσι  
     μάχαν 100  
 7 ἀντιάζωσιν, βελέων ὑπὸ ῥιπαῖσι κείνου φαιδίμαν γαῖα  
     πεφύρσεσθαι κόμαν

gnomic aorist referring to sundry points of the time covered by the principal verb. Thus ὄσσοις κτ. = καὶ πολλοὺς κτενεῖ. Cf. N. 7. 3.

**63 αἰδροδίκας** For justice and the reverse in beasts cf. Archilochos, *Frag.* 88 [6] ὦ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐρανοῦ κράτος, | σὺ δ' ἔργ' ἐπ' ἀνθρώπων ὄρας | λεωργὰ καὶ θεμιστά, σοὶ δὲ θηρίων | ἔβρις τε καὶ δίκη μέλει. For this phrase cf. *Od.* 9. 215 ἄγριον, οὔτε δίκας εὐ εἰδότα οὔτε θέμιστας.

**64 τινα** 'Many' (cf. P. 2. 51 [θεὸς] ὑψιφρόνων τιν' ἔκαμψε βροτῶν), such as Busiris and Antaeos. For the junction of the definite article with the indefinite pronoun cf. *Soph. Oed. Col.* 288 ὅταν δ' ὁ κύριος | παρῆ τις, *Oed. Rex* 107 τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινάς. So Böckh, Don. Bergk reading *v.* 66 μόρῳ for *ms.* μόρον. Similarly Dissen, only changing τὸν to ποτ', and Kayser, only changing τὸν ἐχθ. to πανεχθροτάτῳ. Hermann reads *v.* 66 φᾶσέν ἰν (acc.)... μόρῳ and above τῷ ἐχθροτάτῳ, making τινα the subject meaning Nessos. Keeping μόρον, Mommsen would change δώσειν to γείσσειν, Ahrens to παύσειν, Bury to πώσειν. Rauchenstein, Hermann and Bergk propose τινι... στείχοντι τὸν ἐχθ. Bergk also suggests καὶ τινα σὺν πλαγίῳ (adverbially) | ἀνδρῶν πόρον στ.... μόρῳ after Hartung's καὶ τινα

σὺν πλαγίῳ | ἀνδρῶν νόῳ στείχονθ' ὁδὸν ἐχθροτάταν | φᾶσέ νιν δώσειν μόρῳ. Δώσειν μόρῳ Cf. P. 5. 56 ὁ δ' ἀρχαγέτας ἔδωκ' Ἀπόλλων | θήρας αἰνῶ φόβῳ, *Il.* 5. 397 ἐν Πύλῳ ἐν νεκύεσσι βαλὼν ὀδύνησιν ἔδωκεν. σὺν πλαγ. κόρ. στείχ. Cf. *v.* 25 supra, Phōkyl. *Frag.* 9 ἄνδρες, σὺν κόσμῳ στείχοντες.

**67 Φλέγρας** Hieron and no doubt Chromios had defeated the Carthaginians off Phlegra near Cumae in the year before this victory at Nemea. The Phlegra where the gods fought the Giants was in Thrace. Cf. N. 4. 27 note.

**68 ἀντιάζ.** For the pres. cf. Goodwin, § 689, p. 274. Intr. 'to encounter' N. 10. 20. The phrase ἀντιάζ. μάχαν (cognate acc.) naturally takes a dative like μάχομαι. Jebb notes that "The Gigantomachia adorned the pediment of the Megarian 'Treasury' at Olympia; next to Zeus, Poseidon and Ares, the chief figure was Heracles." For μάχαν Dissen cites *Soph. Trach.* 159 πολλοὺς ἀγῶνας ἐξιών. ῥιπαῖσι 'Whizzing flights,' cf. *Il.* 16. 361 ἀστῶν ῥοίζον. γαῖα Cf. Aesch. *S. c. Th.* 48 γῆν θανόντες τήνδε φυράσειν φόνῳ. πεφύρσεσθαι Note the paulo-post. fut., 'they (the giants) will soon find their hair befouled.' κόμαν Cf. *Il.* 21. 407 of Ares ἐκόνισε δὲ χάλτας.



Ἐπ. δ'.

α ἔνεπεν· αὐτὸν μὰν ἐν εἰράνῃ τὸν ἅπαντα χρόνον ἐν  
σχερῶ 105

70 β ἄσυχίαν καμάτων μεγάλων ποιῶν λαχόντ' ἐξαίρετον.  
γ ὀλβίοις ἐν δώμασι δεξιόμενον θαλερὰν Ἡβαν ἄκοιτιν.  
καὶ γάμον 110

δ δαίσαντα παρ Διὶ Κρονίδα, σεμνὸν αἰνήσειν \*λέχος\*.

69 ἔνεπεν The prominent position gives emphasis both to what immediately precedes and to what follows. χρόνον For the lengthening cf. v. 51, *supra*. For the sentiment of this epode cf. N. 9. 44, 45. ἐν σχερῶ No ms. gives ἐν, but σχερῶ (-ῶ). The phrase however occurs N. 11. 39, I. 5. 22. Perhaps the Hésychian ἰσχερῶ = ἐξήης, should be read and ἐπισχερῶ divided ἐπ-ἰσχερῶ, as Hésychios betrays no knowledge of this adverbial use of σχερός.

70 ποιῶν 'Recompense.' Cf. P. 1. 59 κελαδῆσαι π. τεθρίππων, P. 2. 17 χάρις φίλων ποίνιμος ἀντι γέργων ὀπιζομένα. θαλερὰν 'Blooming.' As the opening verses are obviously recalled, the reminiscence of θάλος may have suggested the memory of θαλερὴν...παράκοιτιν II. 3. 53, or the closer Ἡρην θ. ποιήσατ' ἄκοιτιν. | ἧδ' Ἡβην...ἔτικτε Hés. Th. 921, cf. 946, 999.

71 γάμον | δαίσαντα Cf. II. 19. 299 δαίσειν δὲ γάμον μετὰ Μυρμι-

δόνεσσι, Od. 4. 3 τὸν δ' εἶδρον δαίνοντα γάμον πολλοῖσιν ἔτησιν | υἱέος ἠδὲ θυγατρὸς ἀμόμονος ᾧ ἐνὶ οἴκῳ. For theme cf. I. 3. 76—78.

72 Διὶ So mss. always, though the word is a long monosyllable. Cf. I. 7. 35. αἰνήσειν An echo of αἶνον v. 6. My reading λέχος is supported by αἶνησεν γάμον P. 3. 13. λέχος mss. give γάμον and δόμον. The former is imported from the line above, the latter is an attempt at correction, as is also the νόμον, νομὸν of the Schol. It is hard to believe that Pindar would terminate the last two lines of an ode with -μον. I therefore regard the last word as entirely lost, and suggest λέχος as giving better sense than Bergk's βίον, θρόνον, or τεθμόν, Heyne's ἔδος, Mommsen's νόμον, Bury's σταθμόν. Observe that the example of rest after labour at the end of the ode is foreshadowed by the opening phrases ἀμπνευμα... δέμιον.

## N E M E A II.

### ON THE VICTORY OF TIMODEMOS OF ATHENS IN THE PANKRATION.

#### INTRODUCTION.

TIMODEMOS, son of Timonoüs, of the deme of Acharnae, but of the Timodêmidæ, a clan of Salamis, where he was born or brought up (*v.* 13—15), won this victory probably about Ol. 75, B.C. 480—477. The ode was apparently sung at Athens (*v.* 24). It is a processional (monostrophic) ode. The word *ἐξάρχετε* in the last line is thought to indicate that it was introductory to a longer *ἐγκώμιον*.

It is impossible to draw any sound inference about the place of composition. Böckh fancies that it was composed at Nemea after the battle of Plataea with Fragment 53 [45]. Perhaps the opening allusion to the Homêridæ was due to Salamis being one of the aspirants to the honor of being Homer's birthplace.

The first strophe forms the proëme and the rest of the ode falls into two equal divisions.

This ode throws a light on such recurrences or echoes as have to do with the main theme of an ode. The two Glyconics which constitute the middle and end of the fourth verse contain either *νικα*- or some important proper name (*Νεμεαίου, Πυθίουσι, Αἴαντος... Τιμόδημε, Τιμοδήμφ σὺν εὐκλείῳ νόστῳ*) or both. It may therefore be inferred that the music and dance were especially impressive at this part of the strophe, and conversely we may conjecture that in any ode the recurrence of prominent ideas in metrically parallel positions is generally owing to those positions being musically and orchestrally impressive.

Note the tautometric recurrences ἐξ- v. 18, ἐκ v. 3, μὲν vv. 19, 9, φω- vv. 25, 20. The compounds which seem to have been coined for this ode are πολυύμνητος, εὐθυπομπός.

The mode is Lydo-Æolian.

The metre is logæædic. The recurrent phrases are (*A*) tetrapodies (Glyconics) with syncope of the first foot, and (*B*) tripodies (second Pherecratics). The second and last verses are first Glyconics.

∪ ∴ <i>A</i> .	1	∪ ∴	┌		∪ ∪		- ∪		- ∧	]]					
> ∴ 1st <i>Gl</i> .	2	> ∴	∪ ∪		- ∪		- ∪		- ∪	]]					
<i>B.B.</i>	3	- ≍		∪ ∪		- ∪		- ∪		∪ ∪		- >	]]		
<i>B.A.A.</i>	4	∪ ∪ ∪		∪ ∪		- ∪		┌		- -		∪ ∪		- ∪	
								┌		- -		∪ ∪		- >	]]
1st <i>Gl</i> .	5	∪ ∪		- ≍		∪ ∪		- ≍	]]						

If the two long syllables at the end of the third foot be each reckoned as a trochee, the first three verses come equal in number of feet to the last two. If the second portion of the third verse be taken as mesodic and the last verse as epodic, we get a symmetrical period, or we can count 4 | 4 | 7 | 7.4 | 4, or 4 | 5 | 6 | 5.6 | 4. My analysis disregards symmetry.

#### ANALYSIS.

*cc.*

- 1—5. As the Homéridæ begin by invoking Zeus, so Timodêmos begins his career of victory in Zeus' grove at Nemea.
- 6—10. He ought still, since his Fate has led him straight along the path his fathers trod and caused him to do honor to Athens (by winning at Nemea), to win often at the Isthmus and Delphi.
- 10—12. When the Pleiades are seen, Orion is to be expected.
- 13—15. Salamis can rear fighting men such as the Trojan warrior Aias and the pancratiast Timodêmos.
- 16, 17. The Achærians were famous of old.
- 17—24. Enumeration of victories of the Timodêmidæ in the Pythian, Isthmian, Nemean and the (Athenian) Olympian games.
- 24, 25. The citizens are bidden to celebrate Timodêmos' return as victor from Nemea.

Στρ. α.

- 1 "Οθεν περ καὶ Ὀμηρίδαι  
 2 ῥαπτῶν ἐπέων τὰ πόλλ' αἰοδοὶ  
 3 ἄρχονται, Διὸς ἐκ προοιμίου· καὶ ὄδ' ἀνὴρ  
 4 καταβολὰν ἱερῶν ἀγώνων | νικαφορίας δέδεκται πρῶτον  
 Νεμεαίου ε  
 5 ε ἐν πολυῦμνῆτῳ Διὸς ἄλσει.

Στρ. β'.

- 1 ὀφείλει δ' ἔτι, πατρίαν  
 2 εἴπερ καθ' ὁδὸν νιν εὐθυπομπὸς 10

1—5 There is only one slight irregularity of construction in this strophe, namely that instead of *τόθεν* or *ἐκ Διὸς* after *καὶ* (v. 3) we find *Νεμεαίου* | *ἐν π. Δ. ἄ. νν.* 4, 5.

1, 3 *καὶ...καὶ* For *καὶ* or *καὶ...* *καὶ* emphasising a parallel see Jebb on Soph. *Oed. Col.* 53 ὅσ' οἶδα καγῶ, who quotes Xenoph. *Symp.* 2. 25 δοκεῖ μέντοι μοι καὶ τὰ τῶν ἀνδρῶν συμπόσια ταῦτ' ἀσχεῖν ἄπερ καὶ τὰ ἐν γῆ φυόμενα. See also Dem. *Meid.* p. 514 ἐγὼ δ', ὅπερ ἂν καὶ ὑμῶν ἕκαστος [ὑβρισθεῖς] προελετο πράξαι, τοῦτο καὶ αὐτὸς ἐποίησα.

1 Ὀμηρίδαι A clan or school of rhapsodists from Chios. The Schol. on this line tells us that Kynaethos of Chios introduced many verses into the Homeric poems and founded a distinguished school of rhapsodists.

2 ῥαπτῶν 'Continuous,' hence 'epic.' The opening to which Pindar refers is probably preserved by Theokritos, 17. 1 ἐκ Διὸς ἀρχώμεσθα, and by Arátos, *Phaen.* 1. Cf. Virg. *Ecl.* 3. 60 ab *Iove principium*. It is as old as Alkman, cf. *Frag.* 2 [31] ἐγώνγα δ' αἰέσομαι | ἐκ Διὸς ἀρχομένα. A Schol. quotes from Hésiod *ἐν Δίῳ* τότε πρῶτον ἐγὼ καὶ Ὀμηρος αἰοδοὶ | μέλπομεν, ἐν νεαροῖς ὑμνοῖς ῥάψαντες αἰοιδήν, | Φοῖβον Ἀπόλλωνα χρυσόορον δν τέκε Λητώ.

3 Διὸς ἐκ πρ. Cf. N. 5. 25. 'With an exordium about Zeus.' The phrase is in apposition with ὅθεν περ. Zeus is the subject matter of the proëme, so that the gen. is of material, not of connexion as with verbs of saying and hearing, e.g. Soph. *El.* 317 τοῦ κασιγνήτου τί φής; The ode also ends with Zeus.

4 καταβολάν Cf. Kallim., quoted by Schol., Ἀρσινόης, ὧ ξείνε, γάμον καταβάλλομ' αἰεΐδεν. For the metaphor from laying a foundation cf. note on N. 1. 8. νικαφ. I did not mean "his career of victory" for a translation (1st ed. p. 16). Render "hath first won an opening strain of the rewards of victory," i.e. of epinician odes *inter alia*. The abstract equals a concrete plural. Cf. Eur. *Herc. Fur.* 663 ἂ δυσγένεια = οἱ δυσγενεῖς. In O. 13. 14 (in spite of the accent) and I. 1. 22 νικαφόρος = 'brought by victory.' δέδεκται At Nemea he became the winner of and is the winner of at Athens or elsewhere. Cf. O. 2. 49, 6. 27, P. 1. 80, 100, I. 5. 4.

5 ἄλσει See Paus. 2. 15. 2. The grove was of cypresses.

6 ὀφείλει Impersonal, but there is a v. l. ὀφείλει δέ τι.

7 For metaphor cf. P. 10. 12. Note that νιν is acc. after εὐθυπομπὸς as well as after δέδωκε.



3 αἰὼν ταῖς μεγάλαις δέδωκε κόσμον Ἀθάναις,  
 4 θαμὰ μὲν Ἰσθμιάδων δρέπεσθαι | κίλλιστον ἄωτον, ἐν  
     Πυθίοισι τε νικᾶν 15  
 10 5 Τιμονόου παῖδ'. ἔστι δ' εἰκόδς  
Στρ. γ'.

α ὄρειᾶν γε Πελειάδων

β μὴ τηλόθεν Ὠαρίωνα νεῖσθαι.

γ καὶ μὲν ἅ Σαλαμίς γε θρέψαι φῶτα μαχατὰν 20

δ δυνατός. ἐν Τροίᾳ μὲν Ἐκτωρ Αἴαντος ἄκουσεν· ὦ  
     Τιμόδημε, σὲ δ' ἀλκὰ

8 αἰὼν 'Fate' in the sense of the destiny of an individual life. Cf. I. 3. 18, Soph. *Aj.* 645, *Trach.* 34. Observe that κόσμον Ἀθάναις glances at the meaning of Τιμόδημος Τιμονόου παῖς. Cf. N. 3. 83.

9 δρέπεσθαι Cf. O. 1. 13. ἄωτον Cf. O. 2. 7, 5. 1. 'The fairest bloom of victories' is epicurean song. ἐν Note the Pindaric variation of construction. τε For μὲν—τε cf. O. 4. 15, P. 2. 31, N. 7. 86.

10 δ' 'For.' Timodêmos' antecedents make the anticipation of his future victories as reasonable as the expectation of seeing Orion when the Pleiades are in sight. Cf. Paley's note Hes. *W. and D.* 619. Catullus, 66. 94, uses the form *Oarion*.

11 ὄρειᾶν So called because daughters of Atlas. So Simonidês quoted by a Schol., Μαϊάδος οὐρεῖας ἑλικοβλεφάρου, of Maia, one of the daughters. Cf. *Frag.* 52. The succession of the constellations is a very natural example of sure succession, and no constellations would be more likely to be mentioned than those which marked the beginning of the ploughing season, and again the end of the sailing season. The word ὄρειᾶν converts a bare astronomical truism into mythical poetry instinct with

human interest. γε Emphasises the phrase ὄρ. Πελ. Of all the stars which the huge Orion pursues, he especially pursues the Pleiades.

12 νεῖσθαι Some good mss. give the error -ν' ἀνεῖσθαι. Bergk adopts this misreading under the strange delusion that ἀνεῖσθαι stands for ἀνανεῖσθαι.

13 καὶ μὲν Introduces a second reason for anticipating that Timodêmos would win further victories. Cf. Soph. *Aj.* 539 καὶ μὲν πέλας γε προσπόλοις φυλάσσεται.

14 δυνατός Fem., cf. O. 9. 26, P. 4. 209, 9. 92, N. 5. 20, I. 3. 53. ἄκουσεν The Schol. cites πληγῆς αἰόντες, *Il.* 11. 532; cf. O. 3. 24 ὑπακουόμεν ἀγαῖς ἀελίου, 'to be at the mercy of' [Prof. Colvin]. After all ἄκουσεν is simply 'heard,' with a reminiscence of *Il.* 16. 361, where Hektor attacked by Ajax σκέπτει' ὀιστῶν τε ροίζον καὶ δούπον ἀκόντων. ἦ μὲν δὴ γίνωσκε μάχης ἑτεραλκέα νίκην and perhaps of a sculpture or painting of the scene. For the cult of Ajax see Jebb *Soph. Aj.* p. xxx. For the opposition of Aias to Hektor cf. *Il.* 8. 14. 402, 15. end, 16. 114, 358. σὲ δ', κ.τ.λ. 'While thee, Timodêmos, doth power of endurance in the pankration exalt.' For the position of δ' answering to μέν after a vocative cf. N. 7. 85, 86

15 *ε* παγκρατίου τλάθυμος ἀέξει.

Στρ. δ'.

1 Ἀχάρναι δὲ παλαίφατον 25

2 εὐάνορες· ὅσσα δ' ἀμφ' ἀέθλοις,

3 Τιμοδημίδαι ἐξοχώτατοι προλέγονται.

4 παρὰ μὲν ὑψιμέδοντι Παρνασ-| -ῶ τέσσαρας ἐξ ἀέθλων  
νίκας ἐκόμιξαν. 30

20 *ς* ἀλλὰ Κορινθίων ὑπὸ φωτῶν

Στρ. ε'.

1 ἐν ἐσλοῦ Πέλοπος πτυχαῖς

2 ὀκτῶ στεφάνοις ἔμιχθεν ἥδη·

3 ἐπτὰ δ' ἐν Νεμέα· τὰ δ' οἴκοι μάσσον' ἀριθμοῦ 35

4 Διὸς ἀγῶνι. τόν, ᾧ πολῖται, κωμάξατε Τιμοδήμῳ  
σὺν εὐκλείῃ νόστῳ·

25 *ς* ἀδυμελεῖ δ' ἐξάρχετε φωνᾷ.

40

*εἰμᾶ* μὲν πολλὰρχον εὐωνύμῳ πάτρα, |  
Ἡράκλεες, σέο δέ. By *σε* ἀλλὰ ἀέξει  
the poet means *σὰ* ἀλλὰ ἀξεται cf.  
N. 8. 40 ἀξεται δ' ἀρετά.

**16** παλαίφατον So mss. Cf.  
P. 11. 30. Böckh -φατοι.

**17** ὅσσα δ' ἀμφ' ἀέθλοις 'In  
all that concerns games.' Cf. N. 11.  
43 τὸ δ' ἐκ Διός. Cf. Eur. *El.* 945  
ἀ δ' ἐς γυναικας. For ἀμφί cf. N. 6.  
14, 8. 42, P. 5. 111.

**18** προλέγονται 'Are named  
before all others.' Cp. I. 3. 25.

**19** ὑψιμέδ. 'King of mountains.'  
ἐκόμ. 'Won,' cf. O. 13. 59, P. 4.  
106, Soph. *Oed. Col.* 1411 ἐπαινος,  
ὄν κομίζετον and Jebb's note " = κο-  
μίξεσθον... cp. 6 φέροντα = φερόμενον  
... I. 11. 738 κόμισσα δὲ μώνυχας  
ἵππους," also εὐρεῖν O. 7. 89, P. 2.  
64 and φέρειν = 'win' *passim*, Soph.  
*Oed. R.* 480.

**20** ἀλλά For μὲν... ἀλλά cf. O.  
9. 5.

**21** *I.e.* at the Isthmian games.  
Cf. I. 3. 11 ἐν βάσσαισιν Ἰσθμοῦ, 7.  
63 Ἰσθμιον ἂν νάπος, but O. 3. 23 ἐν  
βάσσαις Κρονίου Πέλοπος means at

Olympia. He is regarded as the  
hero Ἐρῶνυμος of the Peloponnese.  
For πτυχαῖς cf. the use of πολύ-  
πτυχος.

**22** ἔμιχθεν Cf. O. 1. 22.

**23** ἀριθμοῦ 'Too many to num-  
ber' (lit. for numbering), cf. Soph.  
*Oed. R.* 1374 ἔργ' ἐστὶ κρείσσον'  
ἀγχόνης εἰργασμένα. Cf. O. 2. 98  
ἐπεὶ ψάμμος ἀριθμὸν περιπέφηνεν,  
13. 113.

**24** Διὸς ἀγῶνι The Athenian  
Olympia, celebrated in the Spring,  
between the great Dionysia and the  
Bendideia. Note the emphatic po-  
sition, and cf. *v.* 10 Τιμονίου παιδ',  
*v.* 14 δυνατός, *v.* 17 εὐάνορες. τόν  
... κωμάξατε Τιμ. 'Him do ye cele-  
brate in epinician song in honour  
of Tim.' Cf. for dative P. 9. 89,  
I. 6. 20, 21. σὺν 'Under the  
inspiration of.'

**25** ἀδυμ. κ.τ.λ. A variation of  
the regular ἀδεία μέλους ἐξάρχετε  
φωνᾷ. A genitive or accusative of  
the utterance is usual with ἐξάρ-  
χειν.

## N E M E A III.

### ON THE VICTORY OF ARISTOKLEIDAS OF AEGINA IN THE PANKRATION.

#### INTRODUCTION.

ARISTOKLEIDAS, son of Aristophanes, was probably himself a member of a college of theôri or state ambassadors to Delphi (*v.* 70). He won this victory many years before the composition of the ode, as he seems to have been well advanced in age (*vv.* 73—76). The poet seems to apologise for his delay (*v.* 80), but not very profoundly, so that we need not suppose an interval of more than a year or two, if any, between the dates of the promise and the ode. From *vv.* 4, 5, it seems that the chorus was taught at Thebes. The ode was performed in the hall or temple of the college of theôri. The date is evidently prior to the Athenian conquest of Aegina Ol. 80. 3, B.C. 458. Leop. Schmidt fancifully connects the ode with P. 3, and assigns it to the same date. It was sung by a chorus of youths (*v.* 5).

The tone and phraseology of this ode is set by the names 'Αριστοκλείδας, son of 'Αριστοφάνης. It is inspired by the Muse Kleio and is full of superlative expressions and suggestions of brilliance. The ode is μελιγαρός κῶμος *vv.* 4, 5, δόκιμος ὕμνος *v.* 11, χώρας ἄγαλμα *v.* 13, τὸ καλλίνικον which is πλαγᾶν ἄκος ὑγιηρόν *vv.* 17, 18, γλυκύ τι *v.* 32, included under εὐκλείῃ λόγῳ *v.* 68, μειμιγμένον μέλι λευκῷ σὺν γάλακτι *vv.* 77, 78, πόμ' αἰοίδιμον *v.* 79, which victory-in-games loves and thirsts for *vv.* 6, 7, and (like εὐφροσύνα, N. 4. 1) is almost personified as ἄριστος ἰατρός, namely as στεφάνων ἀρετᾶν τε δεξιώτατον ὀπαδόν *v.* 8. The theme is victory won by transcendent worth, *e.g.* ἀεθλονικία *v.* 7, στεφάνων ἀρετᾶν τε *v.* 8, οὐκ ἐλεγχέεσσω *v.* 15, τὸ καλλίνικον *v.* 18, ἀνορέαι ὑπέρταται *v.* 20, ποτιφόρον

κόσμον *v.* 31, τηλαυγές φέγγος *v.* 64, εὐδοξία *v.* 40, νικαφορ- *v.* 67, ἀεθλοφόρου λήματος ἔνεκεν...δέδορκεν φάος. The φέγγος and φάος are intended to emphasise the comparison between Aristokleidas and Achilles, and are Ἀριστοφαν-, cf. ἔων καλός *v.* 19, and ἐν δὲ πείρα τέλος | διαφαίνεται κ.τ.λ. *vv.* 70, 71.

This τέλος manifestly presents a contrast to the ἀτελεῖ νόφ of *v.* 42. and *vv.* 41, 42 echo with two tautometric recurrences *vv.* 20, 21, *i. v.*

οὐ ποτ' ἀτρεκέι  
κατέβα ποδὶ...ἀτελεῖ...

οὐκέτι πρόσω  
ἀβάταν ἄλα beyond Hērakles' τέλος.

Remarkable is the fourfold echo of γόνον τέ Φοι φέρτατον *v.* 57 from γένει τε Μοῖσαν φέρειν *v.* 28, which marks Achilles as the most famous of the race of Aeakos whether the poet intended it or not. The tautometric echo of ἀρεταῖς *v.* 32 by ἀρετάς *v.* 74 seems quite superfluous, and may be accidental, as ἀρετα- occurs four times. Other tautometric echoes are -έπει (ἐνέπει) *v.* 75, (ἔπειτεν) *v.* 54, δς *vv.* 68, 34, -ιστ- *vv.* 20, 7, ἀρ- *v.* 58. Ἄρ- *v.* 50, αὐ- *vv.* 79, 58, φόνον *v.* 44, πόνον *v.* 12, ἐν *vv.* 79, 16.

The end of the first of the three divisions of the ode is in the first line of the second strophe, and the middle division—devoted to Aeacid victors—ends with the close of the first verse of the fourth strophe; but the second strophe is devoted to the exploits of the single-handed Hērakles by land and sea, while the rest of the two middle systems celebrate the exploits of Pēleus, Telamon, and Achilles. Hērakles, Pēleus and Achilles are examples of victors in single combat (*vv.* 34, 51) like Aristokleidas. Bacchylides, 12. 8 calls the wrestling contest τὰν...γυιαλκία μουνοπάλαν. It is patent that Hērakles and the Aeacid heroes are represented as prototypes of Aristokleidas. That fame was won far away beyond sea by Hērakles, Telamon and Achilles and by the husband of ποντία Θέτις implies that the fame of Aristokleidas will be spread far and wide, as is expressed N. 5. 2—6 in the case of Pytheas.

The compounds which seem to be coined for this ode are: ἀεθλονκία, πολυνεφέλας, ὑπέραλλος, ἐγκονητί, χαλκότοξος, βραχυσιδαρος, βαθιμῆτα, μαλακόχειρ, ἐγχεσφόρος. The derivatives δαφαινός and κρᾶγέτας are not found elsewhere.

The *mode* is Æolian, or Lydo-Æolian (*v.* 79).

The *metre* is logaædic.





## ANALYSIS.

*v.*

- 1—5. The Muse is entreated to go to Aegina on the anniversary of a Nemean victory, where a chorus awaits her.
- 6—8. An ode is the highest object of a victor's ambition.
- 9—14. The Muse is entreated to inspire the poet to begin the hymn with Zeus of Nemea and to praise the country of the Myrmidons.
- 14—18. Whom the victorious endurance of Aristokleidas in the pankration at Nemea does not discredit.
- 19, 20. Aristophanes' son, having done justice to his fine form, has attained to the highest achievements.
- 20—26. One cannot well pass the pillars which Hêrakles set up at the limit of his Western explorations.
- 26, 27. The poet is digressing.
28. His theme is the race of Aeakos.
29. It is the height of justice to praise the worthy.
30. But it is not good to yearn for distinctions for which one's inborn nature has not fitted one.
31. The victor need not do so, as he inherits worth.
31. The legend of Pêleus is appropriate to him.
- 32—39. Exploits of Pêleus.
- 40—42. Innate worth is best. Acquired capacities are fruitless.
- 43—64. The above doctrine is illustrated by Achilles' childhood, by the aged Cheiron, and by the manhood of Achilles.
- 65, 66. Invocation of Zeus.
- 67—70. This beseems Aristokleidas who has brought glory to Aegina and the college of Pythian theôri.
- 70—74. Trial proves a man's excellence in all stages of life.
- 74, 75. Four divisions of life bring four several virtues.
76. The victor partakes of all four.
- 76—80. Dedication of the ode.
- 80, 81. As the eagle swoops from afar upon its prey, so the poet can seize upon the theme of a long past victory.
82. But the flight of chattering crows has a lower range.
- 83, 84. By favour of Kleiô the victor has won glory from Nemea, Epidauros and Megara.

Στρ. α΄.

- 1 ὦ πότνια Μοῖσα, μᾶτερ ἰμετέρα, λίσσομαι,  
 2 τὰν πολυξέναν ἐν ἱερομηνία Νεμεάδι  
 3 ἵκεο Δωρίδα νᾶσον Αἴγιναν· ὕδατι γὰρ  
 4 μένοντ' ἐπ' Ἄσωπίῳ μελιγαρύων τέκτονες  
 5 5 κώμων νεανίαι, σέθεν ὅπα μαιόμενοι.  
 6 διψῆ δὲ πρᾶγος ἄλλο μὲν ἄλλον,  
 7 ἀεθλονικία δὲ μάλιστ' αἰοιδὰν φιλεῖ,  
 8 στεφάνων ἀρετᾶν τε δεξιωτάταν ὀπαδόν·

Ἄντ. α΄.

- 1 τᾶς ἀφθονίαν ὄπαζε μήτις ἀμᾶς ἄπο·

**1** μᾶτερ Apollo and the Muses were in a metaphysical sense parents of poets and poems. N. 4. 3. Asklepiades in his *Τραγῳδοῦμενα* is said to have made Orpheus the son of Apollo and Kalliope.

**2** τὰν πολυξέναν For the fame of the Aeginētans for fair dealing with strangers cf. O. 8. 21, N. 4. 12, 5. 8. For the fem. form of the compound adjective cf. N. 5. 9 νανσικλύταν. N. 7. 83 ἀμέρα. ἱερομηνία A holy day was so called because the period of its return was calculated by the moon. For special mention of the full moon of the Olympian festival cf. O. 3. 19, 20, 11. 73—75. The Nemean festival was probably not on the new moon, see note on N. 4. 35 νεομηνία.

**3** Δωρ. A passing tribute to actual fact, before connecting a Dorian with the glories of the mythical Aeakidae. Perhaps the mention of the (Epidaurian) Asklepios, v. 54, is an acknowledgment that Dorians of Epidaurus colonised Aegina.

**4** Ἄσωπίῳ Two streams called Asôpos are recorded, and possibly in Aegina there was a third, named after the mythical father of the eponymous nymphs Thêbê, Aegina,

and Nemea, O. 6. 84. We cannot be sure that the poet wishes to represent himself as present in Aegina, as τάνδε νᾶσον (v. 68) is not conclusive on the point. Cf. O. 8. 25, P. 9. 91. τέκτονες κώμων Here the chorus; elsewhere poets. Cf. P. 3. 113.

**6** διψῆ 'Divers achievements cause divers thirsts.' The verb is suggested by μελι- v. 4, and leads up to v. 18, 77—79. Lit. 'Another (kind of) achievement thirsts after something else.' πρᾶγος According to analogy and usage this word is rather equivalent to πρᾶξις than to πρᾶγμα, and means 'great achievement,' as here, or 'conduct of important affairs,' as in Aesch. *Sept. c. Th.* 2.

**7** ἀεθλο-. See v. 83.

**8** στεφάνων ἀρετᾶν τε A hendiadys = 'of crowns for highest merit.' δεξιωτ. ὀπαδ. 'Deftest attendant,' ministering ἄκος ὑγιηρόν (v. 18). Here ὀπαδ. is a substantive as in *Frag.* 72.

**9** 'No grudging measure thereof do thou elicit from my store of skill.' It is not easy to render the play on ὀπαδόν in ὄπαζε in English. The verb should literally be rendered 'do thou bid attend,' as in

- 10 2 ἄρχε δ', οὐρανοῦ πολυνεφέλα κρέοντι θύγατερ,  
 3 δόκιμον ὕμνον· ἐγὼ δὲ κείνων τέ νιν δάροις  
 4 λύρα τε κοινάσομαι. χαρίεντα δ' ἔξει πόνον 20  
 5 χώρας ἄγαλμα, Μυρμιδόνες ἵνα πρότεροι  
 6 ᾤκησαν, ὧν παλαίφατον ἀγορὰν  
 15 7 οὐκ ἐλεγχέεσσιν Ἀριστοκλείδας τεὰν 25

Il. 24. 461, N. 9. 30. ὄπαξε 'Send her (ἰοιδᾶς) without stint.' Cf. Il. 24. 153 τοῖον γάρ οἱ πομπὴν ὄπασσομεν ἀργεῖφόντην, 461 σοὶ γάρ με πατήρ ἄμα πομπὴν ὄπασσεν.

10 ἄρχε Cf. Alkm. Frag. 1 Μῶσ' ἄγε, Μῶσα λιγεια πολυμμελὲς | ἀεναοῖδε μέλος | νεοχμὸν ἄρχε παρσένοις αἰεῖδεν. οὐρανοῦ mss. give οὐραν-ῶ-ῶ-ῶα, but all give πολυνεφέλα. According to a Schol., Aristarchos and Ammōnios took Uranos to be given as the father of the Muse, reading either three datives or three genitives, but it is presumable that Pindar began with Zeus and followed Hēsiod. On this point Diodorus Siculus (4. 7) gives satisfactory negative evidence. Hermann takes οὐρανῶ as object to κρέοντι. Bergk alters needlessly to Οὐρανοῖ a hypothetical form for Οὐρανία. It is better to take κρέοντι as a *dat. commodi* than as a possessive dative with θύγατερ (so one Schol.) which in such a position has the full effect of 'thou, his daughter.' Bergk objects that it cannot *Sic nude dici* and that ἄρχε ὕμνον Διὶ is not appropriate to the context. Surely it is appropriate to any Nemean (or Olympian) ode, even if nothing special be said about Zeus. Moreover cf. *vv.* 65, 66.

11 δόκιμον 'That stamps with approval.' For causative use of *adj.* (= 'approved') cf. O. 1. 26. νιν *I.e.* ὕμνον. δάροις 'Choral voices.' For the form cf. P. 1. 98 κοινωνίαν | μαλθακὰν παίδων δάροισι.

12 κοινάσομαι mss. κοινώσομαι.

The Schol. explains κοινῶς ἄσομαι, whence Bergk reads κοῖν' αἰείσομαι, but probably the Scholiast had the false reading κοινωσάσομαι produced by the incorporation into the text of a correction. P. 4. 115 supports our text. ἔξει Disson takes Zeus to be the subject, Don. ἄγαλμα, rendering 'It will be a pleasing toil to honour the land, where &c.,' which he supports by N. 8. 16 πατρὸς Μέγα Νεμεαῖον ἄγαλμα πατρός, but there, as here, ἄγαλμα is concrete, 'an honor,' 'an adornment.' Here it might be said that ὕμνος is the subject, χώρας ἄγαλμα being in apposition, and ἔξει = 'will involve.' Cf. Soph. *El.* 351 οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;

13 The Myrmidons were supposed to have migrated with Péleus from Aegina to Phthiōtis.

14 ὧν παλαίφατον ἀγορὰν 'The ancient fame of whose assembly.' Don. says that ἀγορά means *meeting-place* here as in *Od.* 8. 109, 156; but in the latter verse νῦν δὲ μεθ' ὑμετέρῃ ἀγορῇ...ἦμαι, it is better to render 'assembly,' 'meeting.' There is no reason why ἀγορὰν should have been substituted for any spondaic word, say ἀλκὰν (*Ranch.*). There are not enough cases of tribrachs at the end of a logaedic verse to warrant an inference that ~ ~ > is impossible in such a position. Moreover cf. O. 11. 57 ἀκρόθιν- (~ ~ >) beginning the verse (Bergk strangely ~ ~).

15 οὐκ ἔλ. For the meiosis see οὐ κατελέγχει I. 3. 14. τεὰν | κατ' αἶσαν For the usual rendering



8 ἐμίανε κατ' αἴσαν ἐν περισθενεῖ μαλαχθεῖς

Ἐπ. α΄.

α παγκρατίου στόλῳ· καματωδέων δὲ πλαγᾶν

β ἄκος ὑγιηρὸν ἐν βαθυπεδίῳ Νεμέα τὸ καλλίνικον φέρει. 30

γ εἰ δ' ἔων καλὸς ἔρδων τ' εὐοικότα μορφῆ

20 δ ἄνορέαις ὑπερτάταις ἐπέβα παῖς Ἀριστοφάνεος, οὐκέτι  
πρόσω 35

ε ἀβάταν ἴλα κίωνων ὑπὲρ Ἡρακλέος περᾶν εὐμαρές,

Στρ. β΄.

1 ἥρωσ θεὸς ἄς ἔθηκε ναυτιλίας ἐσχάτας

2 μάρτυρας κλυτὰς· δάμασε δὲ θήρας ἐν πελάγεσιν 40

3 ὑπερόχος, διὰ τ' ἐξερέυνασε τεναγέων

'by thy favor,' *tuò beneficio*, which strains the interpretation both of *κατὰ* and of *αἴσαν*, O. 9. 28 is quoted, but see my note and that on P. 8. 68. *Διὸς αἴσα*, O. 9. 42, is 'by Zeus' assignment.' Cf. also Solon Frag. 4 [13] Ἡμετέρα δὲ πόλις κατὰ μὲν Διὸς οὐποτ' ὀλεῖται | αἴσαν καὶ μακάρων Θεῶν φρένας ἀθανάτων. *αἴσα* means 'lot,' 'share,' 'measure,' or the theological phrases of these ideas (often in the abstract) 'divine dispensation,' 'divine ordinance,' 'divine approval,' 'allotted career' (see N. 6. 13, 49, I. 1. 34, *Frag.* 108), and so *αἴσιος* as applied to *οὐμνος* means 'indicating divine approval' and in other uses 'being in due proportion,' 'divinely approved.' Now *τεὰν κατ' αἴσαν* simply gives us a theological aspect of *κατ' αἴσαν*, 'duly,' 'according to measure,' with a particular divinity specified. No other explanation is scientific. Render 'as is acceptable in thy sight.' The Muse of glory is the *αἰσωνμητρίς* who prescribes and approves the conduct and achievements of aspirants to glory.

16 *μαλαχθεῖς* 'By yielding,' 'by proving soft,' the participle

signifying, as Don. says, the *cause*. Cf. N. 7. 56.

17 *καματωδέων* For sentiment cf. N. 8. 49, 50, I. 7. 1—3.

18 *βαθυπεδίῳ* So best mss. Moschopoulos from one or two mss. read *ἐν γε βαθυπέδῳ*. From *πέδιον* not *πέδος*. *βαθύπεδος* would be, as Paley renders, 'deep-soiled,' not 'with low-lying plain.' *φέρει* 'He won at Nemea and wears, &c.' (cf. N. 5. 54, I. 6. 21), *ἄκος* being an extension of the predicate. It is scarcely a historic present, which is rare in Pindar, but cf. O. 2. 23, P. 4. 163.

19 For sentiment cf. O. 8. 19, 9. 94 *ώραῖος ἔων καὶ καλὸς κάλλιστά τε βέξαις*, I. 6. 22.

21 Cf. O. 3. 43.

22 *ἥρωσ θεός* 'Hero and God.' Cf. Paus. 2. 10. 1. The phrase distinguishes *Hērakles* from *ἑσλὸς ν.* 29.

24 *ὑπερόχος* Dor. acc. plur. Cf. *v.* 29 *infra*, O. 1. 53. The conquest of sea-monsters by *Hērakles* is probably a mythical dress given to the suppression of pirates by Hellenic mariners. mss. give *ὑπέροχος, ἰδία τ' ἐρευν.* A Schol. gives a *v. l.* *διὰ τ' ἐρ.* Böckh inserts *ἐξ.*

- 25 4 ῥοάς, ὅπᾳ πόμπιμον κατέβαινε νόστου τέλος,  
 5 καὶ γὰν φράδασσε. θυμέ, τίνα πρὸς ἄλλοδαπὰν 45  
 6 ἄκραν ἐμὸν πλόον παραμείβειαι;  
 7 Λιακῶ σε φαμί γένει τε Μοῖσαν φέρειν.  
 8 ἔπεται δὲ λόγῳ δίκας ἄωτος, ἐσλὸς αἰνεῖν. 50  
 Ἄντ. β΄.
- 30 1 οὐδ' ἄλλοτρίων ἔρωτες ἀνδρὶ φέρειν κρέσσονες.  
 2 οἴκοθεν μάτευε. ποτίφορον δὲ κόσμον ἔλαβες

Hermann *αὐτ'*. There is no support for *ἰδίᾳ* meaning 'by oneself' opposed to 'with aid,' so that the ms. reading must be abandoned. The Greeks would hardly imagine even Hērakles taking a long voyage by himself. *τεναγέων ῥοάς* 'Channels of the shallow straits.' Pliny (*Nat. Hist.* 3. 1) says of the Straits of Gibraltar, *frequentes taeniae candidantis vadī carinas tentant*. Curtius rejects the connexion with *τέγγω*, which is given by a Schol., and would look rather to *stagnum*.

25 *πόμπιμον νόστου* To be taken together as by Paley; 'Where he came to land at the bourne which sped him on his homeward way,' *i.e.* the reaching of which enabled him to start back speedily. For the genitive cf. Aesch. *Choeph.* 85 *τῆσδε προστροπῆς πομποί*.

26 *γὰν φράδασσε* 'Made the land known,' *i.e.* explored the shores as he had the straits. Paley renders 'defined the limits of the earth,' Schol. [*φραδιτήν*] *ἐποίησε καὶ δήλην*.

27 *παραμ.* mss. -βη, 'Art thou diverting?' Cf. Aesch. *Choeph.* 963 *ἀμείψεται*, 'will bring a change over,' Eur. *Med.* 1266, Aesch. *Sept. c. Th.* 58 *τάγευσαι*, 'set as captains.' Eur. *Heraclid.* 664 *τάσεται*, *Helen.* 381 *ἐξεχορεύσατο*, Soph. *Trach.* 738 *στυγούμενον*, 'causing hatred.' In these cases the *object* (expressed or understood) of the middle verb would be the *subject* of the corresponding active verb. The poet

rather checks himself in an imaginary voyage to Gadeira, than breaks off the praises of Hērakles. But it is appropriate and gracious to say that not even the celebration of a *ἥρωος θεός* must interfere with the due praise of *ἐσλοί*, 'worthy men.' He goes on to imply that Aeakidae need not take any alien—even Hērakles—as an example of prowess.

28 *Λιακῶ... γένει τε* Almost hendiadys, 'the race of Aeakos.' *φαμί* 'I bid' cf. *εἶτε μὴ σὺ φῆς*, Soph. *Aj.* 1108.

29 'The flower of justice concurs with the maxim, "praise the noble."' For *ἔπεται* cf. O. 2. 22 *ἔπεται δ' ὁ λόγος εὐθρόνοις | Κάδμοιο κούραις*. For *ἄωτος* cf. O. 1. 15, 2. 7, N. 2. 9; for the infinitive cf. P. 1. 68, 2. 24, N. 9. 6 (where there is the same sentiment). *λόγῳ* Echoed v. 68.

30 *ἄλλ. ἔρ.* 'Yearnings after quests of aliens,' such as those of Hērakles. For *φέρειν* = *πάσχειν* cf. Soph. *Oed. R.* 93 *φέρω | τὸ πένθος*, Theogn. 1322 *γνοὺς ἔρος ὡς χαλεπὸν γίνεται ἀνδρὶ φέρειν*. This verse is recalled by *ἀεθλοφόρου λήματος* v. 83. For infinitive cf. O. 7. 25. The poet states in a negative form that *συγγενῆς εὐδοξία* (v. 40) is best. He is complimenting the victor, not, as Leop. Schmidt thinks, warning him against unwisdom.

31 *οἴκοθεν μάτευε* 'Search at home' for examples of lofty aspira-

- 3 γλυκύ τι γαρνέμεν. παλαιαῖσι δ' ἐν ἀρεταῖς 55  
 4 γέγαθε Πηλεὺς ἄναξ, ὑπέραλλον αἰχμὰν ταμών·  
 5 ὃς καὶ Ἴωλκὸν εἶλε μόνος ἄνευ στρατιᾶς,  
 35 6 καὶ ποντίαν Θέτιν κατέμαρψεν 60  
 7 ἐγκουητή. Λαομέδοντα δ' εὐρυσθενῆς

tions. The victor is addressed, being included in γένει v. 28. The word ἀνδρὶ (implying Aristokleidas) positively demonstrates this and precludes Bury's view that 'Pindar still addresses his soul.' κόσμον 'A decoration' namely the crown of the victory at Nemea.

**32 γαρνέμεν** Consequential infinitive (with indefinite subject implying the poet) after ποτίφορον, 'adapted for some sweet utterance' cf. αἰοδᾶν...στεφάνων...ὀπαδόν vv. 7, 8. παλαιαῖσι δ' ἐν ἀρεταῖς Schol. ἔτι [for ἤδη] πάλαι, φησὶν, ὑμνεῖται ὁ Πηλεὺς καὶ ὑμνεῖτο. Don. needlessly alters to παλαιαῖσιν ἐ. ἀ. with the full stop moved on to the end of the line, comparing O. 13. 50, 51 μῆτιν τε γαρύων παλαιγόνων | πόλεμόν τ' ἐν ἡρώϊαις ἀρεταῖσιν. Render 'For among instances of ancient worth—King Pélus delights in having cut a matchless spear, &c.' For ἐν = 'in the sphere of' cf. O. and P. p. xxvi, N. 1. 34. Dr Postgate for the ἀπαξ λεγ. ὑπέραλλον proposes ὀπέραλλον for περίαλλον (cf. περάπτων, P. 3. 52, περόδοις, N. 11. 40). But ὑπέραλλον is supported by Frag. 39. 2 ἀνὴρ ὑπὲρ ἀνδρὸς ἰσχύει. We must admit some unique forms. Dissen's *provection aetate* for ἐν παλ. ἀρ. is undoubtedly wrong. His reference to δέδορκεν, N. 9. 41 (which clearly refers to the past yet is not an ordinary perfect) to explain the tense, does not apply to a present perfect like γέγαθε. Pélus is represented as still rejoicing in the renown of his spear cutting,

sung by rhapsôdists, cf. *Il.* 16. 140—144 (repeated 19. 387—391). The Schol. quotes τάμε for πόρε in the line Πηλιάδα μελίην τὴν πατρὶ φίλω πόρε Χείρων. This passage partly explains *τερπνῶν ἐφέρποισαν χαλεπῶν τε κρίσιν*, Frag. 108. For Pélus cf. N. 4. 54.

**34 Pélus** overcame the host of the mortal Akastos son of Pelias (according to a Schol. Pherekydes related that he was assisted by Iáson and the Dioskuroi) and also the divine Thetis. Cf. N. 4. 54. ὄς Tautometrically echoed v. 68. καί A long syllable before Ἴωλκὸν to which Christ prefixes the digamma without warrant. For hiatus cf. Mommsen, *Adnot. Crit.* on O. 13. 34, and O. and P. p. xxxi. I. 7. 56 we find αἰοδαῖ ἔλιπον. μόνος ἄνευ στρατιᾶς Dissen cites *Il.* 22. 39, *Od.* 4. 367, 21. 364 for the pleonasm. The second instance is perhaps not to the point.

**35 κατέμαρψεν** 'Seized and held,' as in O. 6. 14.

**36 ἐγκουητή** From the meaning of ἐγκονέω we gather that the adverb means 'by perseverance' or 'by dint of activity.' Thetis could change her shape like Prôteus. Cf. N. 4. 62—65. The Schol. quotes a Frag. of Soph. *Troilus ἐγήμεν, ὡς ἐγήμεν ἀφθόγγους γάμου, | τῇ παντομόρφῳ Θέτιδι συμπλακείσ ποτε*, and again from the *Achillis Erastae τίς γάρ με μόχθος οὐκ ἐπεστάται; λέων, | δράκων τε, πῦρ, ὕδωρ. εὐρυσθενῆς* Here and N. 5. 4 'broad and strong'; elsewhere 'widely potent' e.g. I. 2. 18. See note on O. 12. 2.

8 Τελαμὸν Ἰόλα παραστάτας ἐὼν ἔπερσεν·

Ἐπ. β'.

" καὶ ποτε χαλκότοξον Ἀμαζόνων μετ' ἀλκὰν 65  
 ἔπετό φοι, οὐδέ μιν ποτε φόβος ἀνδροδάμῃς ἔπαυσεν  
 ἀκμὰν φρενῶν.

40 c συγγενεῖ δέ τις εὐδοξία μέγα βρίθει· 70

d ὃς δὲ διδάκτ' ἔχει, ψεφηνὸς ἀνὴρ ἄλλοτ' ἄλλα πνέων  
 οὐ ποτ' ἀτρεκεί

e κατέβα ποδί, μυριάν δ' ἀρετᾶν ἀτελεῖ νόω γέυεται.

Στρ. γ'.

i ξανθὸς δ' Ἀχιλεὺς τὰ μὲν μένων Φιλύρας ἐν δόμοις, 75

**37** Note the omission of any mention of Hērakles in connexion with Telamon and Iolāos. Cf. N. 4. 25. ἔπερσεν 'Overwhelmed,' 'destroyed,' cf. Eur. *Herc. Fur.* 700 πέρσας δείματα θηρῶν. Soph. *Aj.* 1198.

**38** 'And one while followed he him (Iolāos) in quest of the power of the Amazons with their brazen bows.' For the hypallage see O. and P. p. xxiii. ἀλκὰν Cf. αἰχμᾶν Ἀμφιτρώωνος N. 10. 13, I. 4. 33, P. 11. 61 Κάστρος βίαν.

**39** ἀνδροδάμῃς. The termination may be -as Epic. See O. and P. p. xxx as to participles in -ais, -αισα. ἔπαυσεν Cf. I. 7. 12 δαίμα παροχόμενον καρτερὰν ἔπαυσε μέριμναν. 'Quelled the temper of his heart.' ἀκμὰν Mr Fanshawe renders 'temper,' comparing στομῶω 'to temper,' 'to give edge (στόμα) to.'

**40** εὐδοξία Cf. note on v. 30 *supra*. We use 'nobility' for the qualities which ennoble. Don. renders 'valor,' comparing Aesch. *Pers.* 28 ψυχῆς εὐτλήμονι δόξῃ, which means 'courageous resolve of soul.' βρίθει Cf. Soph. *Aj.* 129 μηδ' ὄγκον ἀρη μηδέν' εἴ τινος πλέον | ἢ χειρὶ βρίθεις ἢ μακροῦ πλοῦτου βάθει. Cf.

Verg. *Aen.* 1. 151 pietate grauem.

**41** διδάκτ' For sentiment cf. O. 9. 100, 2. 86. ψεφηνός Cf. N. 8. 34, P. 11. 30 ὃ δὲ χαμηλὰ πνέων ἄφαντον βρέμει. πνέων Cf. O. 11. 93 κενεὰ πνεύσαις, cf. *Il.* 21. 386 δίχα δὲ σφιν ἐνὶ φρεσὶ θυμὸς ἤητο perhaps 'breathed' in two directions, perhaps the use developed out of μένεα πνεύοντας *Il.* 24. 364. ἀτρεκεί 'Unflinching.'

**42** κατέβα 'He entered the lists.' Cf. P. 11. 49 γυμνὸν ἐπὶ στάδιον καταβάντες. The aorist is gnomic. Notwithstanding the echoes of *vv.* 20, 21 which might recall also κατέβαινε v. 25, κατέβα here cannot mean 'come to shore.' The man taught *inuita Minerva* enters the lists with an unsteady step that betrays the ineffectual irresolute frame of mind with which he sips the draught of toil and danger for which he has no stomach. ἀρετᾶν 'Kinds of distinction.' For the vague sense cf. P. 1. 41. Generally ἀρεταί means either 'merits,' 'virtues,' or 'victories' or 'noble deeds.' ἀτελεῖ 'Ineffectual.'

**43** τὰ μὲν The answering δὲ would regularly come with the general sense of *vv.* 59—63, but the construction alters in the course of



- 2 παῖς ἐὼν ἄθυρε μεγάλα φέργα, χερσὶ θαμινὰ  
 45 3 βραχυσίδαρων ἄκοντα πάλλων, ἴσα τ' ἀνέμοις, 80  
 4 μάχα λέοντεσσιν ἄγροτέροις ἔπρασσε φόνον,  
 5 κάπρους τ' ἔναιρε, σώματα δὲ παρὰ Κρονίδαν  
 6 Κένταυρον ἀσθμαίνοντα κόμιζεν,  
 7 ἐξέτης τὸ πρῶτον, ὄλον δ' ἔπειτ' ἄν χρόνον· 85  
 50 8 τὸν ἐθάμβεον Ἄρτεμις τε καὶ θρασεὶ Ἄθίνα,  
 Ἄντ. γ'.  
 1 κτείνοντ' ἐλάφους ἄνευ κυνῶν δολίῳν θ' ἐρκέων·  
 2 ποσσὶ γὰρ κράτεσκε. λεγόμενον δὲ τοῦτο προτέρων 90  
 3 ἔπος ἔχω· βαθυμήτα Χείρων τράφε λιθίνῳ  
 4 Ἰάσον' ἔνδον τέγει, καὶ ἔπειτεν Ἀσκληπιόν,  
 55 5 τὸν φαρμάκων δίδαξε μαλακόχειρα νόμον· 95

the long interval. For the parenthesis cf. *v.* 58 -εν ἐν, P. 3. 68 καὶ κεν ἐν, O. and P. p. xxiv.

44 ἄθυρε Cf. ἀρήτων ἀθυμάτων μέμασθαι Bacchyl. 18. 57. χερσὶ For the plur. cf. O. 13. 95 τὰ πολλὰ βέλεα καρτύνειν χεροῖν, and for throwing spears with either hand cf. *Il.* 21. 162.

45 The boy had small weapons. ἴσα τ' So Moschopoulos for ἴσον τ'. ἀνέμοις mss. ἀνέμοισιν. Moschopoulos altered to ἀνέμοισιν | ἐν μάχα λέουσιν.

46 ἔπρασσε Not like Aesch. *Prom.* 660 δαίμοσιν πράσσειν φίλα, where the phrase means 'What he must do or say for his conduct to be pleasing to the deities.' Render 'he was wont to deal slaughter in fight on savage lions.'

47 σώματα Mommsen accepts the *v. l.* σώματι...ἀσθμαίνοντι from two Scholl.; but Dissen points out that ἀσθμα generally applies to the wounded and dying (cf. N. 10. 74), and that the position of σώματι would be unsatisfactory. Moreover mention of Achilles' panting seems in bad taste. Rauchenstein's σώ-

ματα...ἀσθμαίνων ἐκόμιζεν is due to his having misunderstood an old paraphrase of σώματι ἀσθμαίνοντι.

49 δ' ἔπειτ' ἄν Böckh altered to τ' ἔπειτεν needlessly.

50 Ἄρτεμις A special patroness of Cheiron, but considering the tone of the ode was Pindar thinking of the Theban Artemis Eukleia?

51 ἄνευ κυνῶν, κ.τ.λ. A parallel to *v.* 34 μόνος ἄνευ στρατιᾶς.

52 λεγόμενον, κ.τ.λ. 'Oft-told is this story of men of yore which I have to tell.' For λεγ. cf. P. 5. 101. Dissen and others take the gen. as one of origin with the participle as in O. 8. 44, which I explain differently.

55 δίδαξε Yet Asklepios was not one δὲ διδάκτ' ἔχει *v.* 41. Pindar does not scruple to use a word in two different senses though the position of the later instance is likely to recall the earlier, and in a sense teaching is teaching whether the pupil has or has not the requisite natural capacity. Cf. O. 11. 20, 21 note. μαλακόχειρα Cf. P. 4. 271 χρῆ μαλακὰν χεῖρα προσβάλ-

6 νύμφευσε δ' αὔτις ἀγλαόκρανον

7 Νηρέος θύγατρα, γόνου τέ φοι φέρτατον

8 ἀτίταλλεν ἐν ἀρμένιοισι πάντα θυμὸν αὔξων· 100

Ἐπ. γ'.

α ὄφρα θαλασσίαις ἀνέμων ῥιπαῖσι πεμφθεῖς

60 β ὑπὸ Τρωίαν δορίκτυπον ἀλαλὰν Λυκίων τε προσμένοι  
καὶ Φρυγῶν 105

ε Δαρδάνων τε, καὶ ἐγχεσφόροις ἐπιμίξαις

δ Αἰθιόπεσσι χεῖρας ἐν φρασὶ πάξαιθ', ὅπως σφίσι μὴ  
κοίρανος ὀπίσω

λοντα τρώμαν ἔλκεος ἀμφιπολεῖν. νόμον mss. also give νομόν, and a Schol. interprets by διανέμησιν, 'apportionment.' Render νόμον 'practice.'

56 'And presided at the wedding of Nereus' bright-headed daughter and cherished for her her matchless offspring, developing all his character by fitting lore' (or 'improving his courage in all respects by fitting exercises'). For Cheiron's part in the marriage cf. I. 7. 41. The mss. are somewhat in favor of ἀγλαόκαρπον. It has been suggested to me that ἀγλαόκαρπος (which Paley renders 'fair-wristed') = ἀριστοτόκεια (Theok. 24. 72); but Hermann on καρποτρόφοι, Eur. Ion 475, says that καρπός is not used of children, but of seed, as Δίοισι καρποῖς, Ion 922. 'Bright-wristed' could only apply to a braceleted wrist. For bracelets in connexion with Thetis cf. Il. 18. 393—405, if Paley is right as to ὄρμουσ meaning 'bracelets.' Bury (following Böckh) adopts a correction in D, namely ἀγλαόκρανον, and needlessly assumes Thetis to be 'queen of well-heads.' But ἀγλαόκρανον can mean 'with bright head' as is proved by Bacchyl. 5. 74 f. χαλκεόκρανον δ' ἔπειτ' ἐξείλετο τῖόν. Bacchylides (17. 103 ff.)

fully explains the epithet 'bright-headed,' for of the Nereids he says ἀπὸ γὰρ ἀγλαῶν λάμπε γυίων σέλας | ὦσ[τε] πυρός, ἀμφὶ χαίταις | δὲ χρυσεόπλοκοι | δίνητο ταινίαί. This evidence turns the scale in favor of the text. Probably ἀγλαόκαρπον is a correction of the faulty ἀγλαόκρανον found in three old mss.

59 Cf. N. 7. 29.

60 δορίκτυπον It is hard to say whether this refers to the δοῦπος ἀκόντων in actual fight or to a clashing of spears accompanying the battle cry. I decidedly incline to the former explanation. ἀλαλάν Cf. Frag. 192, P. 1. 72 ὁ Φοῖνιξ ὁ Τυρσανῶν τ' ἀλαλατός, 'the warrior host,' I. 6. 10 ἐξ ἀλαλᾶς, 'from battle.' Compare the use of ἀντᾶς, N. 9. 35.

61 Δαρδάνων τε For τε...καί... τε see O. and P. p. xxvii. The Phrygians and Dardani were from the north of Asia Minor, the Lycians from the south. ἐπιμ. χεῖρας Cf. Xen. Cyrop. 2. 1. 11 χεῖρας συμμίζοντας τοῖς πολεμίοις, P. 4. 212 Κόλχοισιν βίαν | μῖξαν. Here χεῖρας may mean 'violence,' 'fight,' cf. Il. 21. 469, Soph. Phil. 1206. The Aethiopsis ascribed to Arktinos seems to have been popular in Aegina. Cf. N. 8. 30.

62 ἐν φρασὶ πάξαιθ' Cf. P. 8.

πάλιν οἴκαδ' ἀνεψιὸς ζαμενῆς Ἐλένοιο Μέμνων μόλοι. 110  
Στρ. δ'

- 1 τηλανγῆς ἄραρε φέγγος Αἰακιδᾶν αὐτόθεν·  
65 2 Ζεῦ, τεὸν γὰρ αἶμα, σέο δ' ἠγών, τὸν ὕμνος ἔβαλεν 115  
3 ὅπῃ νέων ἐπιχώριον χάρμα κελαδέων.  
4 βοᾶ δὲ νικαφόρῳ σὺν Ἀριστοκλείδα πρόπει,  
5 ὃς τάνδε νᾶσον εὐκλείῃ προσέθηκε λόγῳ 120  
6 καὶ σεμνὸν ἀγλααῖσι μερίμναις  
70 7 Πυθίου Θεάριον. ἐν δὲ πείρα τέλος  
8 διαφαίνεται, ὧν τις ἔξοχώτερος γένηται,

9 καρδία κότον ἐνελάση. These are strong variations on ἐνθέσθαι τι θυμῷ, cf. Theognis 1321 ἐμὴν χάριν ἐνθεο θυμῷ. The use of ἐνέπαξεν, P. 2. 91, is not quite the same. ὅπως Not in a final clause elsewhere in Pindar's extant works, but we find ὡς μὴ final N. 8. 36, 37 and ὡς final O. 11. 28, P. 4. 7. σφίσι 'To their sorrow.' *Dat. incommodi* το μὴ κοίρανος...μόλοι, or almost to ἐν φρασὶ πάξαιθ', ὅπως μὴ, κ.τ.λ. being the direct object.

63 ζαμενῆς 'Inspired.' Cf. P. 4. 10, 9. 38. Perhaps the kinship in prophetic faculty as well as in blood accounts for his being here called cousin of the seer Helenos rather than of any other son of Priamos. But Helenos was connected with Aegina by the services which he rendered to the Æacid Neoptolemos, for whom cf. N. 7. 35—49. Tithōnos was brother to Priamos.

64 ἄραρε 'Depends therefrom,' = ἤρηται, i.e. from the Trojan war, and Memnon's slaughter especially which spread their bright fame as far as Aethiopia. Cf. N. 6. 47—55, I. 4. 39—45. φέγγος Cf. φάος v. 84.

65 Ζεῦ An exultant shout of invocation, the βοᾶ of v. 67. See v. 10. γάρ The particle introduces

the reasons for the invocation. Cf. O. 4. 1. ἔβαλεν For metaphor cf. O. 2. 83—85, 1. 112.

66 χάρμα 'Victory.' Cf. O. 11. 22, P. 8. 64, perhaps O. 7. 44.

67 σύν Tmesis, συμπρέπει. Mezger compares Aesch. *Sept. c. Th.* 13, *Suppl.* 458 for the adj. συμπρεπῆς with a copula.

68 ὃς Cf. v. 34. προσέθηκε 'Made the theme of.' I regret having misled my readers by the strained translation 'wedded to.' λόγῳ Cf. v. 29.

69 ἀγλααῖσι μερίμναις 'By active yearnings for victory.' For the order cf. O. and P. p. xxv. For ἀγλ. cf. O. 14. 6.

70 Πυθίου Θεάριον A temple or hall in Aegina belonging to the college of Pythian θεωροὶ or sacred ambassadors to Delphi. To this college the victor doubtless belonged. There were similar colleges of perpetual θεωροὶ at Mantinea, Thuk. 5. 47 § 9, Troezen, Paus. 2. 31. 9, Naupaktos, Thasos, and the four Pythii at Sparta. Müller, *Dorier*, 2. 18, *Aeginetica*, p. 134 f. ἐν δὲ πείρα, κ.τ.λ. 'In actual trial is clearly shown perfection of those qualities in which one shall have proved himself pre-eminent.'

71 διαφαίν. See Introduction.

Ἄντ. δ'.

- 1 ἐν παισὶ νέοισι παῖς, ἐν ἀνδράσιν ἀνὴρ, τρίτον 125  
 2 ἐν παλαιτέροισι μέρος· ἕκαστον οἶον ἔχομεν  
 3 βρότεον ἔθνος. ἐλᾶ δὲ καὶ τέσσαρας ἀρετὰς 130  
 75 4 ὁ θνατὸς αἰὼν, φρονεῖν δ' ἐνέπει τὸ παρκείμενον.

**72** τρίτον...μέρος Accusative of general apposition; but here it comes under 'extent, range, sphere.' Madv. § 31 c.

**73** ἕκαστον Sc. μέρος, 'in short, in each stage such as our mortal race hath in life.' So the Schol.

**74** ἐλᾶ Not merely 'brings,' but 'forms a series of.'

**75** ὁ θνατὸς αἰὼν There is a balance of evidence in favor of θνατὸς against μακρὸς which would hardly need the article. Render 'The sum of mortal life brings even four virtues, for it bids us (as a fourth virtue) exercise prudence with regard to the present.' Cf. P. 4. 280—286 for the virtue characteristic of advanced age; while from P. 2. 63—65, we get courage as the virtue of early manhood, and βουλαί, i.e. εὐβουλία, as that of πρεσβύτεροι or παλαίτεροι. Cf. Frag. 182. But looking back to the exploits of Achillēs *aet.* 6, it is hard to extract the first virtue characteristic of boyhood so as to identify it with temperance, indeed I think that the four virtues are two species of θράσος, and two of εὐβουλία, fearlessness and endurance, boldness of design and prudence. Don. however thinks "that Pindar is speaking with reference to the Pythagorean division of virtue into four species, and that he assigns one virtue to each of the four ages of human life (on the same principle as that which Shakspeare has followed in his description of the seven ages), namely, temperance

is the virtue of youth (Aristot. *Eth. Nic.* 1. 3), courage of early manhood (P. 2. 63), justice of maturer age, and prudence (φρονεῖν τὸ παρκείμενον) of old age (P. 2. 65). That he is speaking of the virtues proper to each age is clear from *v.* 71: ὦν τις ἐξοχώτερος γένηται." Only two ages are prominently illustrated by the Aekidae in this ode. It is obviously wrong to assume three ages only and to venture to assert that judgment is an excellence παιδῶν νέων. Old age is not the common lot of the βρότεον ἔθνος, but is comparatively rare, as is its characteristic prudence or judgment, the fruit of long experience. Both the ἀνὴρ and the παλαίτερος are bidden to adopt even (καὶ) a fourth virtue (of a fourth age is implied) and to be ἐν βουλαῖς πρέσβυς ἐγκύρσαις ἑκατονταετεί βιοτᾶ (P. 4. 282). If this fourth age is illustrated at all, it is by the βαθυμῆτα Χείρων. The four horses of a team are usually driven all at once. If each age has its own excellence, and there is one excellence common to three ages, and ἐλᾶ means 'drive a team of,' we get only a pair of horses (or mares) with two changes of Judgment's fellow; or else we start with Judgment and one other horse and take up the third and fourth during the drive. This seems hard on Judgment, and surely it is hard on the poet to saddle him with such a metaphor. The metaphor is from a swathe or a furrow or a row of plants or any progressive work along a line.



5 τῶν οὐκ ἄπεστι. χαίρε, φίλος· ἐγὼ τόδε τοι  
 6 πέμπω μεμιγμένον μέλι λευκῶ  
 7 σὺν γάλακτι, κίρναμένα δ' ἔερσ' ἀμφέπει, 135  
 8 πόμ' αἰοίδιμον Λίολλησιν ἐν πνοαῖσιν αὐλῶν,

Ἐπ. δ'.

80 ἠ ὄψέ περ. ἔστι δ' αἰετός ὠκύς ἐν ποτανοῖς, 140  
 ἡ ὃς ἔλαβεν αἶψα, τηλόθε μεταμαιόμενος, δαφουινὸν ἄγραν  
 ποσίν·

76 τῶν *I. e.* τεσσάρων ἀρετῶν, 'Of these thou hast no lack.' Mezger reads ἄπεσι. Aristokleidas was not necessarily approaching old age at the date of this ode any more than Dāmophilos, P. 4. φίλος Nominative for vocative. Cf. P. 1. 92. For χαίρε cf. P. 2. 67, I. 1. 32.

77 μέλι Cf. I. 4. 54 ἐν δ' ἐρατεινῷ μέλιτι καὶ τοιαῖδε τιμαὶ καλλίνικον χάρμ' ἀγαπάζοντι, O. 11. 98 μέλιτι εὐάνορα πῶλον καταβρέχων. The Schol. suggests that γάλα represents the natural talent displayed in the ode, μέλι the skilled labor. But Pindar would hardly apply the metaphor of honey so often to his verse (*e. g.* Frag. 129 μελισσοτεύκτων κηρίων ἐμὰ γλυκύτερος ὀμφά) if he thought of its being a labored product. The main idea is a sweet thought. The ingredients may be suggested by the κρατῆρ νηφάλιος, of the Muses, cf. Lucr. 1. 947 *Musaeo dulci melle*, and of Pan, cf. Theok. 5. 58. Cf. Plat. *Ion* 534 A, of poets, ὥσπερ αἱ βάκχαι ἀρύτονται ἐκ τῶν ποταμῶν μέλι καὶ γάλα κατεχόμεναι. Cf. Eur. *Bacch.* 708 ὄσαις δὲ λευκοῦ πώματος πόθος παρῆν got milk and honey. (Perhaps the νέκταρ χυτὸν of O. 7. 7 was a λευκὸν πῶμα, but see I. 5. 2, 7.) Philostratos, *In Vitis Sophistt.* p. 511, ed. Olear. τὰς δ' ἐννοίας ἰδίας τε καὶ παραδόξους ἐκδίδωσιν (Nikêtes), ὥσπερ οἱ βακχεῖοι θύρσοι τὸ μέλι καὶ τοὺς

ἐσμούς τοῦ γάλακτος. For the draught of song cf. O. 6. 91, I. 5. 2, 7—9. With γάλα λευκόν cf. Frag. 143, Lucr. 1. 258 *candens lacteus umor*.

78 κίρν. κ.τ.λ. 'The froth of the stirring enfolds it.' The ingredients are blended by brisk stirring which produces such a froth as to surmount the brim and overflow. Cf. πῦρ ἄμφεπερ *Il.* 16. 124. For the parenthesis cf. P. 10. 45 μόλεν Δανάας ποτὲ παῖς, ἀγείτο δ' Ἀθάνα, | ἐς ἀνδρῶν μακάρων ὄμιλον.

79 πόμ' αἰοίδ. Cf. I. 4. 24. ἐν 'To the accompaniment of,' cf. O. 7. 12.

80 αἰετός The eagle and the daws (cf. O. 2. 87, 88) are found in a fragment attributed to Alkaios (*Bergk, Frag. \*27*) ἔπταζον ὥστ' ὄρνιθες ὦκυν | αἶετον ἐξαπίνας φάνεντα and in *Bacchyl.* 5. 16—23 βαθὺν δ' αἰθέρα ξουθαῖσι τάμνων | ὑψοῦ πτερύγεσσι ταχείαις αἰετός, εὐρύ- ἀνακτος ἄγγελος | Ζητὸς ἐρισφαράγου, | θαρσεῖ κρατερᾷ πίσυνος | ἰσχύι· πτάσ- σοντι δ' ὄρνιθες λιγύφθογγοι φόβω. Mr A. Platt (*Class. Rev.* Feb. 1898) wildly suggests that the metaphor applies to Hiero and not to *Bacchylides*.

81 For the eagle seizing the hare cf. *Il.* 22. 308, and coins of Elis and Agrigentum. See Plate. μεταμαιόμενος 'Though it make its swoop from afar.' δαφουινόν 'Tawny.'

*ε* κραγέται δὲ κολοιοὶ ταπεινὰ νέμονται.  
*ἀ* τίν γε μὲν, εὐθρόνου Κλειοῦς ἐθελοίσας, ἀεθλοφόρου  
 λήματος ἔνεκεν 145  
*ε* Νεμέας Ἐπιδαυρόθεν τ' ἄπο καὶ Μεγάρων δέδορκεν  
 φάος.

**82** ταπεινὰ νέμονται 'Have a low range of flight.' For νέμεσθαι = 'to have a range' cf. Simonides, *Frag.* 5 [12] (Plat. *Protag.* 339 c) 8 οὐδέ μοι ἐμμελέως τὸ Πιττάκειον | νέμεται, 'even the saw of Pittakos goeth not far enough to suit me,' Hérod. 9. 7 καὶ τὸ μὲν ἀπ' ἡμέων οὕτω ἀκίβδηλον ἔον νέμεται ἐπὶ τοὺς Ἕλληνας. Cf. ἐπινέμεσθαι 'encroach.' The poet means that it is easy for him to give lively interest to a distant event in a case where the ode of an inferior poet would fall flat.

**83** γε μὲν *I. e.* γε μὴν, 'however.' Cf. N. 10. 33, P. 4. 50, O. 12. 5. Κλειοῦς Perhaps chosen because of the victor's name. For omens in names cf. O. 6. 56, Aesch. *Prom.* 85, N. 2. 8.

**84** ἀπό. For position cf. O. 7. 12, 8. 47, P. 2. 10, 11, 59, 5. 66, 8. 99, N. 9. 22. For prep. with -θεν cf. Hés. *W. and D.* 763 ἐκ Διόθεν. δέδορκεν Cf. O. 1. 94, N. 9. 41, and for the perfect cf. O. 1. 53. The phrase δέδορκ. φά. answers to ἄραρε φέγγος, v. 64 *supra* (Mezger).

## NEMEA IV.

ON THE VICTORY OF TIMASARCHOS OF AEGINA IN THE  
BOYS' WRESTLING MATCH.

### INTRODUCTION.

TIMASARCHOS, son of Timokritos, a harper (*v.* 14), of the family or clan of the Theandridae, was victorious in the boys' wrestling match at Thebes in the Hérakleia, at Athens in the Panathênæa and at Nemea. The last victory was won B.C. 461, Ol. 79. 3, or a little earlier. The ode was most likely processional, as it is monostrophic. It was probably sung before a banquet as a *προκάμιον* (*v.* 11).

The theme of the ode is the power of song to extend a victor's fame through time and space. The distant centres of Æacid sovereignty, Dodona, Phthia, Leuke, Cyprus, and even the shores of Acheron, are centres of fame for the *βασιλεύσιν ἰσοδαίμων* Timasarchos. From stanza 4 to stanza 9, the central portion of the ode, is mythical, though from *v.* 30 to *v.* 45 there is a break which chiefly concerns the victor. The rest celebrates the triumphs and sway of Æacid heroes.

There are some significant echoes: *πεπρωμέν-* *vv.* 43, 61 (see note on *v.* 61), and *vv.* 83, 84 *ὕμνος... ἐργμάτων* recalls *ῥῆμα δ' ἐργμάτων κ.τ.λ.* *v.* 6. See also *v.* 16 note. There is one reinforced tautometric echo which seems significant, emphasising the friendship between Aegina and Thebes, namely *vv.* 45, 46 *πεφιλημένον | Οἰνώνα* and *v.* 22 *Αἰγίνας ἔκατι. φίλοισι γὰρ φίλος ἐλθών*. The rest are either superfluous or without poetic significance. *θέμεν* *vv.* 81, 9, *ῥήματα* *v.* 94, *ῥῆμα* *v.* 6 (also *γλώσσαν* *v.* 86), *Εὐ-* *vv.* 89, 49, *καὶ* *vv.* 26, 18, *-πτολεμ-* *v.* 51, *πολεμ-* *v.* 27, *έχ-* *vv.* 36, 76, *εὐ* *v.* 43, *εὐ-* *v.* 19, *κε* *vv.* 7, 15, *-ωνι-* *vv.* 87, 47, *οὐ* *v.* 28, *οὔ-* *v.* 20, *οὐ-* *v.* 4,

ποτι v. 70, ποδι v. 54, εν- v. 46, εν v. 38, εξοχώτατα v. 92, εξοχοι κατά- v. 52.  
-ευ v. 77, εϋ- v. 5.

The compounds which seem to have been coined for this ode are ἀπειρομάχας, ἀξίγιμος, κελადῆτις, and common to Aeschylus and Pindar are ἰσοδαίμων and παγκρατής (also used three times in the newly found Bacchylides).

The mode is Lydo-Eolian. The metre is logæædic. Verses 1—4 of the strophe consist of six 2nd Pherecratics (A) evenly disposed about a second Glyconic (G<sup>2</sup>) in an antithetic mesodic period. Verses 5—8 are apparently unsymmetrical, though two symmetrical periods or one antithetic mesodic epodic period can be assumed.

∴ A.A.	1	∴	— ∪   ∪ ∪   — ∪    ⊔   ∪ ∪   — ∧ ]
∴ A.	2	∴	— ∪   ∪ ∪   — ∧ ]
> ∴ G <sup>2</sup> .A.	3	>	— ∪   ∪ ∪   ⊔   — ∪ ∪    — ∪   ∪ ∪   ⊔ ]
A.A.	4		— ∪   ∪ ∪   — ∪    — ∪   ∪ ∪   — > ]
G <sup>3</sup> .3.	5		— ∪   — ∪   ∪ ∪   — ∪ ∪    — ∪   — ∪   ⊔ ]
G <sup>2</sup> .2 (or 3).	6		— ∪   — ∪   ∪ ∪   — ∪    — ∪   — ∪   — ? — ]
G <sup>2</sup> .	7		∪ ∪ ∪   ∪ ∪   — ∪   — ∧ ]
∴ G <sup>1</sup> (or 5).	8	∴	∪ ∪   — ∪   — ∪   — ? — ]

## ANALYSIS.

ov.

- 1—8. Feasting and song are the best recompense for severe struggles.  
 9—13. Dedication of the ode.  
 13—24. Had Timokritos been alive he would have played the lyre on the occasions of his son's victories at Nemea, Athens and Thebes.  
 25—30. Telamon's exploits as Hērakles' comrade.  
 30—32. Achievements entail suffering.  
 33—43. The poet checks himself and bids the victor strive boldly against calumnies.  
 44—68. Praise of Aeakidae.  
 69—72. The poet again checks himself.  
 73—92. Praise of the victor and his family.  
 93—96. Praise of his trainer Melêsias.

\* Caesura except 'Απειρ|ω v. 51.

Στρ. α'.

- 1 Ἄριστος εὐφροσύνα πόνων κεκριμένων  
 2 ἰατρός· αἱ δὲ σοφαὶ  
 3 Μοισῶν θύγατρὲς αἰοδαὶ θέλξαν νιν ἰπτόμεναι. 5  
 4 οὐδὲ θερμὸν ὕδωρ τόσον γε μαλθακὰ τέγγει  
 5 5 γυῖα, τόσσον εὐλογία φόρμιγγι συνάορος.  
 6 ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει, 10

1 εὐφροσύνα 'Good cheer,' cf. P. 4. 129, I. 3. 10. κεκριμένων 'When a painful struggle is decided,' cf. O. 3. 21, N. 10. 23 ἀέθλων κρίσιν, O. 7. 80 κρίσις ἀμφ' ἀέθλοις; or 'when labors have won a favorable verdict' (or 'distinction'), cf. I. 4. 11, N. 7. 7. Bacchyl. 11. 4 ff. (of Nika) ἐν πολυχρύσῳ δ' ὀλύμπῳ | Ζηνὶ παρισταμένα | κρίνεις τέλος ἀθανάτοισιν τε καὶ θνατοῖς ἀρετᾶς. Don. explains the Schol. κρίσιν λαβόντων καὶ συντελεσθέντων, 'brought to a determination.' Perhaps the name Τιμόκριτος suggested the phrase.

2 ἰατρός For the order cf. O. and P. p. xxv. For the phrase cf. Aesch. Choeph. 698 νῦν δ', ἥπερ ἐν δόμοισι βακχείας καλῆς | ἰατρός ἐλπὶς ἦν, παρούσαν ἐγγράφει. σοφαὶ There seems to be a double allusion, to skill in leechcraft and skill in poetry, in this instance.

3 θύγατρὲς αἰοδαὶ Cf. N. 3. 1. Songs are elements of εὐφροσύνα. θέλξαν Not 'produce by spells' L. and S., but with the Schol. 'soothe.' νιν 'Him,' the victor, implied in πόν. κεκρ., cf. N. 8. 21—23. Don. Paley. Mommsen however [comparing P. 3. 63 καὶ τί σοι (Χείρωνι) | φίλτρον ἐν θυμῷ μελιγάρυες ὕμνοι ἀμέτεροι τίθεν] and Mezger explain νιν = εὐφροσύναν, taking ἰπτόμεναι = 'when they set to work'; but I prefer 'by their touch,' cf. P. 4. 271 χρῆμα μαλακὰν χεῖρα προσβάλλοντα τρώμαν ἔλκεος ἀμφιπολεῖν.

4 γε The force is—that sooth-

ing as water is, its soothing properties are proportionately small. However, Plutarch, *de Tranqu.* 6, quotes thus, οὐδὲ θ. ὕ. τοσόνδε τέγγει μαλθακὰ γυῖα, κατὰ Πίνδαρον, ὡς δόξα ποιεῖ πόνον ἡδύν. μαλθακὰ τέγγει The adjective is proleptic, 'bedew with soft relief,' 'soften by moistening,' 'steep limbs in softness' (Holmes). mss. give τεύχει, but Plutarch's more uncommon word and tense are more likely to be original. Edd. read τέγγει, but for the *gnomic* future cf. O. 7. 3, where it is taken up by a *gnomic* aorist. O. 8. 53 *τερπνὸν δ' ἐν ἀνθρώποις ἴσον ἔσεται οὐδέν*, O. 9. 106 *μία δ' οὐχ ἅπαντα ἄμμε θρέψει | μελέτα*, II. 22. 317 *οἶος δ' ἀστήρ εἴσι μετ' ἀστράσι νυκτὸς ἀμολγῶ | ἔσπερος, δὲ κάλλιτος ἐν οὐρανῷ ἴσταται ἀστήρ*, | ὡς αἰχμῆς ἀπέλαμπ' εὐήκεος, ἦν ἄρ' Ἀχιλλεύς | πάλλιν. Cf. *ib.* 309.

5 τόσσον Equiv. to ὅσον. L. and S. cite Kallim. *Apoll.* 94. Cf. τόθεν relative Aesch. *Pers.* 100. συνάορος As εὐφροσύνα is ἄριστος ἰατρός and εὐλογία = εὐκλεῆς λόγος Pindar can 'wed' such ideas regardless of gender. But 'linked,' 'associated' will suffice. Cf. I. 6. 19.

6 For sentiment cf. P. 3. 114, *Frag.* 98 *πρέπει δ' ἐσλοῖσιν ὑμνεῖσθαι καλλίσταις αἰοδαῖς | τοῦτο γὰρ ἀθανάτοισι τιμαῖς ποτιψαύει μόνον [ῥηθέν]: | θνάσκει δὲ σιγαθὲν δ' ἐπιλασθὲν καλὸν ἔργον*. Note that ῥῆμα with ἐργμάτων is echoed by ὕμνος τῶν ἀγαθῶν | ἐργμάτων νν. 83, 84.



7 ὅ,τι κε σὺν Χαρίτων τύχα  
8 γλώσσα φρενὸς ἐξέλοι βαθείας.

Στρ. β'.

- 1 τό μοι θέμεν Κρονίδα τε Διὶ καὶ Νεμέα 15  
10 2 Τιμασάρχου τε πάλα  
3 ὕμνου προκώμιον εἶη· δέξαιτο δ' Αἰακιδᾶν  
4 ἠΰπυργον ἔδος, δίκαια ξεναρκεῖ κοινὸν 20  
5 φέγγος. εἰ δ' ἔτι ζαμενεῖ Τιμόκριτος ἀλίω  
6 σὸς πατὴρ ἐθάλπτο ποικίλον κιθαρίζων,

**7 κε** For κε with optative in protasis, with pres. ind. in apodosis see Goodw. *M. and T.* 506, P. 4. 264 and my notes. Of course ἐξέλοι has been altered to ἐξέλη. 'Who-soever a tongue would (as mine will) haply draw forth.' σὺν... τύχα Cf. N. 6. 25.

**8 φρενὸς ἐξέλοι βαθείας** Mezger compares N. 3. 9. Paley says the metaphor is from drawing arrows out of a quiver, but the epithet βαθείας rather suggests choosing from a rich store. Don. quotes Theognis 105 μὴ ποτ' ἐπειγόμενος πρήξης κακόν, ἀλλὰ βαθείη | σῆ φρενὶ βουλευσαι, where the meaning may be a little different. See on βαθύδοξος, P. 1. 66, O. 2. 54 βαθείαν μέριμναν ἀγροτέραν. Here σὺν Χαρίτων τύχα may be equivalent to a protasis.

**9 τό** 'Wherefore,' cf. P. 5. 37, *Il.* 17. 404, *Soph. Phil.* 142. Paley renders τὸ θέμεν 'to offer this tribute'; Cookesley 'dedicate this prelude.' For θέμεν cf. *v.* 81. μοι εἶη For this phrase cf. P. 1. 29 with the pronoun suppressed, P. 2. 96, O. 1. 115, N. 7. 24 f. εἰ ἦν ἔ τὰν ἀλάθειαν ἰδέμεν, with the pronoun in the accusative. τε—καί—τε See O. and P. p. xxvii. For the mention of the locality of the games, the victor's achievement and the god of the games together,

cf. N. 1. 7 ἄρμα δ' ὀτρύνει Χρομίον Νεμέα θ' ἔργμασιν νικαφόροις ἐγκώμιον ζευθαί μέλος. Νεμ. τε πάλα. is a hendiadys, 'wrestling at Nemea.'

**11 προκώμιον** Editors and translators seem agreed that the 'prelude' or proëme of the processional ode sung by the kômos is meant. I think that the whole ode is the προκώμιον, the beginning of the revel, and that ὕμνον is a genitive of 'material,' cf. P. 4. 206 λίθων βωμοῖο, *ib.* 71 ἀδάμαντος ἄλοις. δέξαιτο Is 'me' or 'the ode' the implied object? The latter most likely. The direct object of δέκομαι is absent also P. 4. 70.

**12 δίκαια, κ.τ.λ.** 'A light that shines in view of all by reason of their justice in protecting aliens': metaphor from a beacon (πυρσός). For the justice of Æginetans cf. O. 8. 26.

**13 ζαμενεῖ** Elsewhere in Pindar this adjective means 'quickenied by inspiration,' applied to Mēdea, Cheiron, Dionysos (*Frag.* 133) and to τόλμα (*Frag.* 216 τόλμα τέ μιν ζαμενεῖς καὶ σύνεσις πρόσκοπος ἐσάωσεν). Here it is causative (P. 4. 81), in a metaphysical sense, 'quickenied,' 'inspiring.'

**14 ἐθάλπτο** 'Had been basking in' (Holmes). ποικίλον Cf. O. 3. 8 φόρμιγγα ποικιλόγαρυν, O. 4. 2

15 7 θαμά κε, τῶδε μέλει κλιθείς,  
8 γόνον κελάδησε καλλίνικον

25

Στρ. γ'.

1 Κλεωναίου τ' ἀπ' ἀγῶνος ὄρμον στεφάνων

ποικιλοφόρμιγγος αἰδιᾶς, also of the flute N. 8. 15 φέρων Λυδῖαν μίτραν καναχηδὰ πεποικιλμέναν. For construction cf. Hés. *Scut. Herc.* 202 *ιμερβεν κιθάριζε*. The Schol. rightly takes ποικ. κιθ. with ἐθάλπεται, after which editors have put the comma, disregarding the position of κε.

15 τῶδε μέλει For the dat. cf. O. 1. 92 Ἄλφειοῦ πόρῳ κλιθείς. Here perhaps τῶδε is 'such,' cf. O. 4. 24, N. 9. 42, Aesch. *Ag.* 942 *νίκην τήνδε*. Render 'devoting himself (so Paley) to such a strain.' Mezger 'an dieses Lied sich anschliessend = mein Lied mit der Kithara begleitend.' If the father of Timásarchos was a 'lyric poet,' as Don. and Dissen say, Pindar would probably not use language that would make him manifestly inferior to himself. But Mezger more cautiously calls the father only a musician, which is all that can be strictly inferred from the passage. Even so the θαμά and the aorist suggest that τῶδε should not be limited to the present ode, especially as three victories are immediately mentioned.

16 γόνον Some substantive denoting the victor is (as Bergk saw, reading *νιδν*) needed to justify the change from the second person to the third *vv.* 21, 23, in spite of Dissen's '*transitu maxime Pindarico*.' He compares N. 5. 43, 45, but that passage (*q. v.*) is irrelevant. The *v. l.* *πέμψαντος v.* 18 is of inferior ms. authority, and though supported by the Schol. yet is clearly taken wrongly, and is a very obvious grammarian's alteration, and at best gives a very harsh construction, so that we should decide in favor of *πέμψαντα* 'for having

brought,' and against *ἕμνον*. I formerly suggested *παῖδ' ἀγ.*, thinking that a lacuna had been filled up with *ἕμνον*. It is simpler to assume that a gap before *-νον* was filled with *ἕμ-* instead of *γό-*. No one with *νιδν* before him would be likely to expand it into *ἕμνον*, and even if *υ* or *νι* were followed by a gap the lack of space would probably preclude the conjecture *ἕμνον*. Between *γό-* and *ἕμ-* there is much less difference of space than between *δι* and *μν*. There is a little more distinction in *γόνον* than in *νιδν*. κελ. καλλ. | Κλε. Curiously echoed by *v.* 80 Καλλικλεί κελεύεις (and *v.* 86, of Kallikles, *γλῶσσαν εὐρέτω κελαδῆτιν*).

17 Κλεωναίου Cf. N. 10. 42. The citizens of Κλεωναί near Nemea managed the Nemean games for a long period, in which fell the dates of these two odes N. 4 and 10, and going back at least a generation. Cf. *Plut. Vit. Arat.* c. 28. One Schol. on the Nemeans says that first the Kleōnaeoi and then the Corinthians presided. τ'...τ' (*v.* 19) Couple the *ἀπ'* clause to the *οὐνεκ'* clause. ὄρμον στεφάνων The plur. of *στεφάνος* is used in reference to a single victory, P. 2. 6, 3. 73, 10. 26, I. 3. 11, N. 9. 53. The victors probably carried home crowns given to them in the *φυλλοβολία* (P. 9. 123 *πολλὰ μὲν κείνοι δίκον | φύλλ' ἐπι καὶ στεφάνους*) as well as the prize chaplet. Hence the phrase 'a string (festoon) of crowns' might refer to one victory, or as here to two. It is possible that *ὄρμον στεφάνων* may refer to the crowns of the chorus, cf. *Eur. Herc. Fur.* 677 *μὴ ζῶην μετ' ἀμουσίας, αἰεὶ δ' ἐν στεφάνοισιν εἶην*.

- 2 πέμψαντα καὶ λιπαρᾶν  
 3 εὐωνύμων ἀπ' Ἀθανᾶν, Θήβαις τ' ἐν ἑπταπύλοις 30  
 20 4 οὔνεκ' Ἀμφιτρύωνος ἀγλαὸν παρὰ τύμβου  
 5 Καδμείοι νιν οὐκ ἀέκοντες ἄνθεσι μίγνυον, 35  
 6 Αἰγίνας ἕκατι. φίλοισι γὰρ φίλος ἐλθὼν  
 7 ξένιον ἄστνυ κατέδραμεν  
 8 Ἡρακλέος ὀλβίαν πρὸς αὐλάν.

**18** λιπαρᾶν For the two adjectives, one descriptive, the other complimentary, cf. P. 9. 55, 106. For λιπαρῶν cf. Frag. 54, I. 2. 20.

**20** Cf. Schol. on O. 7. 154 (84) τὰ Ἡράκλεια καὶ Ἰολαία ἐτελείτο ἐν ταῖς Θήβαις, ἐδίδοτο δὲ τῷ νικῆσαντι τρίπους χαλκοῦς. The Scholl. on O. 9. 148 tell us that the Hērakleia (Iolaia) at Thebes were held by the common monument of Amphitryon and Iolâos, see also Pausanias 9. 23. 1 Θηβαίους δὲ πρὸ τῶν πυλῶν ἐστὶ τῶν Προϊτίδων (N. E.) καὶ τὸ Ἰολάου καλούμενον γυμνάσιον καὶ στάδιον... ἐνταῦθα δεικνύται καὶ ἥρῳν Ἰολάου. Pindar speaks of Ἰολάου τύμβος in connexion with these games, O. 9. 98. For the other Theban games held outside the Gate of Elektra (s. w.) cf. I. 3. 79.

**21** οὐκ ἀέκ. Pindar's favorite meiosis, cf. οὐ κατελέγχειν, οὐκ ἄτερ and v. 77. μίγνυον For this use of μίγνυμι cf. O. 1. 22. The φυλλοβολία is probably referred to. Cf. note on v. 17 ὄρμον στεφάνων. Böckh quotes Paus. 6. 7. 1, Clem. Alex. *Paedag.* 2. 8.

**22** Αἰγίνας Thêbê and Aegina were sisters, daughters of Asôpos by Metôpê. Cf. O. 6. 84, I. 7. 15—17. The Thebans applied to Aegina for aid against Athens when told by the Delphic oracle (v. c. 504) τῶν ἀγκιστὰ δέεσθαι, Hêrod. 5. 79, 80. φίλοισι... φίλος An adverbial phrase = 'on terms of mutual friendship.'

The dative does not go with ἄστνυ but with φίλος. ἐλθὼν goes with ἄστνυ, cf. P. 4. 52, I. 2. 48.

**23** ξένιον 'Bound to welcome him,' rather than 'strange,' as Paley and Myers render. I take the Homeric sense 'hospes' to be older than the non-Homeric 'strange.' κατέδραμεν Old mss. give κατέδρακεν which Mommsen reads, rendering κατέδρ. ἐλθ. 'venit et conspexit,' adding 'πρὸς ex veniendo suspensum est.' The better sense and construction decide in favor of the text. The metaphor is from navigation, 'run ashore, into port'; so ἔδραμεν of a ship, Theognis. Dissen's κατέδραμεν = κατέδρ is not right. Mezger renders 'ran down through the city': see next note. The metaphor applied to an Aeginetan is quite happy. If Thebes had been a port there would be no metaphor at all. In respect of hospitality Thebes is another Aegina.

**24** Ἡρακλέος... αὐλάν Mezger thinks that the Hērakleion outside the Gate of Elektra (Paus. 9. 11. 2) is meant, where the Æginetan probably sacrificed before the games held at the opposite side of the city. Better Müller's view that 'the house of Amphitryon' is intended, the lodgings of the competitors (καταλύσεις τῶν ἀθλητῶν) being in the neighbourhood: comp. Böckh *Corp. Inscr. Gr.* 1, pp. 573 ff.

Στρ. δ'.

- 25 1 *σὺν ᾧ ποτε Τρωϊᾶν κραταιὸς Τελαμὼν* 40  
 2 *πὸρθησε καὶ Μέροπας*  
 3 *καὶ τὸν μέγαν πολεμιστὰν ἔκπαγλον Ἴλκυονῆ,*  
 4 *οὐ τετραορίας γε πρὶν δυώδεκα πέτρῳ* 45  
 5 *ἥρωάς τ' ἐπεμβεβαῶτας ἵπποδάμους ἔλεν*  
 30 6 *δὺς τόσους. ἀπειρομάχας ἑὼν κε φανείη* 50

25 Cf. N. 3. 37, Apollodōros 2. 6. 4, *Il.* 5. 638. *σὺν ᾧ* Note the dextrous transition to myth.

26 *Μέροπας* The inhabitants of Kos. Cf. I. 5. 31. Note the zeugma; but cf. N. 3. 37, Eur. *H. F.* 700.

27 Cf. O. and P. p. xxiv. Ἴλκυονῆ A Giant slain by Hērakles at Phlegra, the Isthmos of Pallēnē probably, cf. Schol. on N. 1. 67 (100), I. 5. 33 (47) (though Pindar may have placed the Gigantomachia in Campania); but according to the Schol. a giant whose kine Hērakles was driving from Erytheia and who was killed at the Isthmos of Corinth. There seems to be a confusion with the legend of Gēryones by the Schol. Cf. Apollodōros 1. 6. 1, 2. 7. 1. The statement that Telamon vanquished Alkyoneus may be in accordance with Æginean legend, but the language need not be pressed. What Telamon did with Hērakles may include what Hērakles did himself. Still Telamon as *ὄπλιτης* may have given the *coup de grâce* after Hērakles as *ψιλός* had brought the giant down with his arrows. Cf. I. 5. 33.

28 *γε πρὶν* Cf. *πρὶν γέ οἱ... χαλινὸν* | *Παλλὰς ἤνεγκ'*, O. 13. 65. Elsewhere in Pindar *πρὶν* as a conjunction takes the infinitive. *τετραορίας* The Homeric war chariots were *bigae* or *trigae* except in the case of Hektor, *Il.* 8. 185, a suspected line, the Schol. Ven. denying that Homer ever men-

tions a *quadriga*. Amphiarāos has *τεθρίππους* Eur. *Suppl.* 925—927. The four-horse war chariots of post-Homeric Greek literature were perhaps borrowed from the Persians. Cf. Xen. *Cyropaed.* 6. 1. 27, 28. Euripides gives four-horse war chariots to Hyllos and Eurystheus, *Herakl.* 802, 860, to Thebans and Argives generally *Suppl.* 667, 675, and mentions such chariots for travelling (in flight) *Hel.* 1039, *Ion* 1241.

29 *ἐπεμβεβαῶτας* This is a case of the strictly adjectival use of the participle, in which case the presence or absence of the article makes very little difference when the noun is definite. Cf. N. 7. 65.

30 *δὺς τόσους* The *ἡνίοχος* and *παραιβάτης* of each of the twelve chariots. *ἀπειρομάχας* 'Manifestly without experience of battle is whoso understandeth not the saying: for "when achieving aught it is likely that one should suffer."' For this saying cf. Aesch. *Choeph.* 313 *δράσαντι παθεῖν*, | *τριγέρων μῦθος τάδε φωνεῖ*, where as Don. says the application is different, as the different tense of the participle shows. With the pres. the consequences of undertaking or beginning an action are considered, with the aorist the consequences of having done an action. Pindar has apparently adapted and extended the old formula which asserted that we must take the consequences of



7 λόγον δὲ μὴ συνιείς· ἐπεὶ  
8 ῥέζοντά τι καὶ παθεῖν ἔοικεν.

Στρ. ε΄.

- 1 τὰ μακρὰ δ' ἐξενέπειν ἐρύκει με τεθμός  
2 ὦραί τ' ἐπειγόμεναι· 55  
35 3 ἴυγγι δ' ἔλκομαι ἦτορ νεομηνία θιγέμεν.  
4 ἔμπα, καίπερ ἔχει βαθεῖα ποντιάς ἄλμα

our conduct. Paley says 'Aristotle (*Eth. Nic.* 5. 8 *ad init.*) gives this as τὸ 'Ραδαμάνθους δίκαιον, Ἐξ κε πάθοι τὰ κ' ἔρεξε δίκη κ' ἰθεία γένοιτο.' Don. says 'Pindar refers to the trouble and loss sustained by Hercules and his followers before they could subdue the giant, hinting also that Timásarchos had suffered a good deal before he won his wrestling match.' So also the Schol. who quotes from a tragedy τὸν δρῶντά πού τι καὶ παθεῖν ὀφείλεται.

**33** 'The due arrangement (of my ode) and the time (occupied by the procession and so allowed for the performance of the ode) pressing on prevent my telling at length the long tale.' Cf. I. 1. 60 πάντα δ' ἐξαιπεῖν, ὅσ' ἀγώνιος Ἑρμῆς | Ἥροδότην ἔπορον | ἵπποις, ἀφαιρεῖται βραχὺ μέτρον ἔχων | ὕμνος. **τεθμός** 'The usual structure' (Mezger), the prescribed limits. Cf. I. 5. 20 τέθμιόν μοι φαιμί σαφέστατον εἶναι | τάνδ' ἐπιστείχοντα νᾶσον ῥαινέμεν εὐλογίαις.

**35** ἴυγγι Cf. P. 4. 214. 'I feel my heart drawn on by a charm to touch on the festival of the new moon.' But ἴυγξ may here mean 'a yearning,' as in Aesch. *Pers.* 987, Aristoph. *Lysistr.* 1110. ἔλκομαι Cf. Theok. 2. 17 ἴυγξ ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἀνδρα. The Schol. tells us that Iynx was daughter of Echo or Peitho, who having charmed Zeus into his passion for Io was changed into a

bird. **νεομηνία** Cf. N. 3. 2 ἐν ἱερομηνία Νεμεάδι, explained by the Schol. as for ἱερονομηνία because the beginning of the month is sacred to Apollo, and therefore the time of ἡ τῶν ἐπινίκων εὐωχία. Hence the poet does not here refer to the day of the victory in the Nemean games, if G. F. Unger (quoted by Mezger) is right in placing the summer Nemean games on the 18th of the Attic month Hekatombaeon. He certainly does not touch on ἡ τῶν ἐπινίκων εὐωχία, and therefore there is small reason for saying that he desires to do so. A more comprehensible explanation is to be found, without even making the poet say the celebration of the victory when he means the victory. Probably the Theban Hérakleia were celebrated at the beginning of the month, for the theme which he now dismisses is closely connected both in grammar and mythical association with the Theban victory mentioned, v. 19. As for the tense of ἴυγγι ἔλκομαι, the feeling remains though its effect has just past. The δὲ then is disjunctive, introducing a sort of apology for the previous digression. Bergk conjectures νεοχμία (from Hesych.: νεοχμία κίνησις πρόσφατος), Hartung, νέα μνεία. Bury boldly takes νεομ. as an adj.

**36** ἔμπα This refers back (cf. N. 6. 4) to v. 32, the general statement, as well as to the following clause which gives a particular

application;—‘notwithstanding the fact that worthy achievement involves suffering, though a deep sea (of detraction) has hold of thee by the middle, strain against the evil designs of foes. We shall surely be seen returning from the struggle in full light superior to our foes, while our adversaries, of envious mien (or ‘blinded by envy’), keep their ineffectual saws tossing in obscurity till they sink to the ground.’ If we understand the metaphor to be from a man up to his waist in the sea, we destroy the force of *βαθεία*. Pindar likens himself to a swimmer wrestling with a deep sea in foul weather. Though he were immersed all but head and shoulders, the sea, if likened to a wrestler, would be said to hold him by the waist, that grip being apparently the strongest known to the palaestra. His adversaries’ inventions are the ineffectual waves of the sea of hostile criticism which are vanquished by the wrestling swimmer, who then comes to the haven of success in the light of fame. Thus *χαμαιπετοῖσαν* is a metaphor from wrestling as well as *ἔχει μέσσον*. Lit., *ἐν φάει* gives a condition of the swimmer’s struggle, for if the shore were enveloped in gloom a swimmer would generally be unable to land. So Odysseus (*Od.* 5. 439) *νῆχε παρέξ, ἐς γαῖαν ὀράμενος εἴ που ἐφεύροι | ἠΐδνας τε παραπλήγας λιμένας τε θαλάσσης*, cf. *ib.* 392. Metaph. *ἐν φάει* = ‘the bright season of fair renown’ i.e. the triumph of openly uttered truth. The language also suits the return home of a victorious wrestler (cf. P. 8. 83—87). I do not do away with the half false antithesis of *ἐν φάει* and *σκότῳ*, which suggests the secret whisperings of malice as much if not more than the obscurity of the whisperers. Thus, we have one compound metaphor worked out regularly except in one minor

detail. Pindar compares not his enemies but their *γνώμαι κενεαὶ* to waves. The error of taking *δαῖων ὑπέρτεροι* in a physical sense affords a less ‘Dantesque image,’ as Dr Postgate calls it, as *δαῖων* stands for *δαῖων ἐπιβουλίας*: but it seems right to explain the phrase, ‘superior to (or ‘victorious over’) foes.’ The word *ὑπέρτερος* is almost always used in the sense of ‘superior,’ ‘better,’ in Tragedy, and so too P. 2. 60, I. 1. 2. It is peculiarly appropriate in reference to wrestling. The presence of the compound metaphor of wrestling with a sea is generally admitted, so that if *vv.* 38—41 can be explained in harmony with this, such an explanation has strong claims to acceptance. I cannot approve Dr Postgate’s suggestion that the simile is drawn from a mountainous country. ‘Pindar’s detractors have occupied the passes and are hurling rocks upon him from the obscurity, which however fall ineffectual on the ground. Presently, like the Persians at Thermopylae, he carries the heights above them and pursues his way down the sunlit valleys on the other side.’ For the form *ἔμπα* cf. *Soph. Aj.* 563 *τοῖον πυλωρὸν φύλακα Τεῦκρον ἀμφὶ σοὶ | λείψω τροφῆς ἄοκνον ἔμπα κεί* (‘assiduous all the same, although’ [Jebb]) *τανῦν | τηλωπὸς οἰχνεῖ*. This passage scarcely illustrates the position of *ἔμπα*, as Don. holds. *καίπερ ἔχει*. An unsupported construction. Pindar himself uses the usual participle or adjectival phrase with *καίπερ* at least four times. Ahrens proposed *ἔμπα καὶ (i.e. κεί) περέχει*, Don. *ἔμπα, κείπερ*, mss. give *καὶ περ*. The suggestions *καί, κείπερ* are open to question, as the case seems neither imaginary nor, though actual, conceded with reluctance, or made light of. Cf. Jebb’s note on *κεί*, *Soph. Aj.* 563. Comparing the

- 5 μέσσον, ἀντίτειν' ἐπιβουλία· σφόδρα δόξομεν 60  
 6 δαΐων ὑπέρτεροι ἐν φάει καταβαίνειν·  
 7 φθονερά δ' ἄλλος ἀνὴρ βλέπων  
 40 8 γνῶμαν κενεὰν σκότῳ κυλίνδει 65  
 Στρ. 5'.

- 1 χαμαιπετοῖσαν. ἐμοὶ δ' ὁποῖαν ἀρετὰν  
 2 ἔδωκε Πότμος ἄναξ,

form ἀλλ' ὅμως, κρέσσων γὰρ οἰκτιρ-  
 μοῦ φθόνος, μὴ παρῆι καλά, P. 1.  
 85, I would suggest καὶ γάρ in place  
 of καίπερ, which is very likely to  
 have been substituted after ἔμπα.  
 Cf. Soph. *Aj.* 122. ἔχει For the  
 omission of the object cf. P. 2. 17,  
 N. 7. 23. Still the omission of σε  
 is curious. The metre allows us to  
 read σ' after μέσσον, v. 37. A  
 reading μέσσοις would easily pass  
 into μέσσοις and be corrected to  
 μέσσον. Perhaps a marginal σ'  
 wrongly inserted accounts for the  
 version ἐπιβουλίας, though this  
 may arise 'ex dittographia.' **ποντ.**  
**ἄλμ.** Cf. ἐν γὰρ κλύδωνι κείμεθ'...  
 δορός Δαναϊδῶν, Eur. *Phoen.* 859,  
 and several times besides in Aeschylus  
 and Euripides. Cf. Hamlet's  
 'sea of troubles.'

**37 μέσσον** For the phrase ἔχω  
 τινα μέσον cf. Eur. *Orest.* 265  
 μέσον μ' ὀχμάσεις ὡς βάλης ἐς Τάρ-  
 ταρον, Aristoph. *Acharn.* 571 ἐγὼ  
 γὰρ ἔχομαι μέσος, *Nubes* 1047  
 ἐπίσχεσ' εὐθύς γὰρ σε μέσον ἔχω  
 λαβῶν ἄφυκτον. For metaphor cf.  
 Aristoph. *Ran.* 704 ἔχοντες κυμάτων  
 ἐν ἀγκάλαις (from Archilochos or  
 Aeschyl.). **δόξομεν** For future  
 as apodosis to imperative, Dissen  
 compares the following passages:  
 (1) without καὶ: *Il.* 23. 71 θάπτε  
 με—πύλας Ἀἰδαο περήσω: cf. Cic.  
*Tusc.* 4. 24. 53 *tracta—intelliges*:  
 (2) with καὶ: *Pyth.* 4. 165, Aristoph.  
*Nubes* 1490 ἐνεγκάτω—κάγῳ ποιήσω:  
*Dēm. de Corona*, 264 δειξάτω, κάγῳ

στέρξω: Plat. *Theaet.* 154 c λαβέ,  
 παράδειγμα, καὶ πάντα ἔσει.

**38 ἐν φάει** For the opposition  
 of σκότῳ (v. 40) cf. Soph. *Phil.* 578—  
 580 where λέγειν εἰς φῶς is opposed  
 to κατὰ σκότον ποτὲ διεμπολᾶ λόγοισι.  
 For the metaphor cf. Aesch. *Choeph.*  
 961 πέρα τὸ φῶς ἰδεῖν...πολὺν ἀγαν  
 χρόνον | χαμαιπετεῖς ἔκεισθ'. **κατα-**  
**βαίνειν** The sense is the same as in  
 N. 3. 25 'to come to shore.'

**39 φθονερά** For φθ. βλέπων  
 cf. P. 2. 20 δρακεῖσ' ἀσφαλές. ἄλ-  
 λος Sing. for plur. Cf. *τις*, P. 1.  
 52, also *τινα* = 'many a one,' P. 2.  
 51, N. 1. 64.

**40 σκότῳ** For metaphor cf.  
 N. 3. 41, Soph. *Phil.* 578.

**41 ἐμοὶ δ'**, κ.τ.λ. For senti-  
 ment cf. P. 5. 110 sqq. **ἀρετάν**  
 'Talent.' The poet's faculty of  
 silencing cavil and consummating  
 victory by enduring song. Note  
 that χρόνος refers back to χρονιώ-  
 τερον v. 6, while πεπρωμέναν is  
 recalled v. 61. Pindar helps the  
 triumphant consummation of Timá-  
 sarchos' merits even as Cheiron  
 ministered to the triumph and  
 reward of Pélous. For τελέσει cf.  
 P. 3. 114 ἀ δ' ἀρετὰ κλειναῖς αἰδαῖς |  
 χρονία τελέθει. Bacchyl. 13. 169  
 βροτῶν δὲ μῶμος | πάντεσσι μὲν ἔστιν  
 ἐπ' ἔργοις, | ἀ δ' ἀλαθεία φιλεῖ | νικᾶν,  
 ὃ τε πανδαμάτωρ | χρόνος τὸ καλῶς |  
 ἐργόμενον αἰὲν ἀέξει.

**42 Πότμος ἄναξ** Cf. P. 3. 86  
 ὁ μέγας πότμος.

- 3 εὖ φοῖδ' ὅτι χρόνος ἔρπων πεπρωμέναν τελέσει. 70  
 4 ἐξύφαινε, γλυκεῖα, καὶ τόδ' αὐτίκα, φόρμιγξ,  
 45 5 Λυδία σὺν ἀρμονία μέλος πεφιλημένον  
 6 Οἰνώνα τε καὶ Κύπρω, ἔνθα Τεῦκρος ἀπάρχει 75  
 7 ὁ Τελαμωνιάδας· ἀτὰρ  
 8 Αἴας Σαλαμῖν' ἔχει πατρῶαν·

Στρ. ζ.

- 1 ἐν δ' Εὐξείνῳ πελίγει φαεννὰν Ἀχιλεὺς 80  
 50 2 νᾶσον· Θέτις δὲ κρατεῖ  
 3 Φθία· Νεοπτόλεμος δ' Ἀπείρῳ διαπρυσία,

**43** ἔρπων Cf. O. 13. 105 εἰ δὲ δαίμων γενέθλιος ἔρποι, N. 7. 67 ὁ δὲ λοιπὸς εὐφρων | ποτὶ χρόνος ἔρποι. πεπρ., κ.τ.λ. 'Shall bring to its destined maturity.'

**44** ἐξύφαινε μέλος 'Weave out the web of song.' Cf. P. 4. 275. καὶ τόδ' αὐτίκα 'And that at once,' 'Aye and straightway' [Holmes]. The point is obviously to give vivacity. The φόρμιγξ lives and obeys promptly the impetuous command.

**46** Οἰνώνα Oenônê was said to be the old name of Aegina before Zeus took Aegina daughter of Asôpos thither, Paus. 2. 29. 2. ἀπάρχει Dissen rightly explains 'rules far away from his country,' Mommsen 'praeit (saltantibus),' Teukros having led the way to Cyprus for the ode; Bergk (2nd ed.) suggests ἀπ' ἄρχης, Hartung ἐπάρχει which gives good sense.

**48** ἔχει 'Is tutelary deity of.' Cf. P. 5. 77. πατρῶαν The Salmis 'of his fathers,' opposed to the *ambiguum tellure noua Salamina futuram*, promised to Teucer, Hor. Od. 1. 7. 29.

**49** After death Achilles was said to have dwelt with Iphigeneia in Leukê, an island in the Euxine. Cf. Eur. *Andr.* 1260 τὸν φίλτατόν σοι παῖδ' ἐμοί τ' Ἀχιλλέα | ὄψει

δόμους ναίοντα νησιωτικούς | Λευκὴν κατ' ἀκτὴν ἐντὸς Εὐξείνου πόρου, *Irh. in Taur.* 435 τὰν πολυόριθον ἐπ' αἶαν, | λευκὰν ἀκτάν, Ἀχιλλῆος | δρόμους καλλισταδίου, | ἄξεινον κατὰ πόντον. Pausanias, 3. 19. 11, places the island off the mouths of the Danube (Paley).

**50** Θέτις. Cf. Eur. *Andr.* 16 Φθίας δὲ τῆσδε καὶ πόλεως Φαρσαλίας | ξύγχορτα ναίω πεδί', ἔν' ἡ θαλασσία | Πηλεῖ ξυνώκει χωρὶς ἀνθρώπων Θέτις | φεύγουσ' ὄμιλον· Θεσσαλὸς δὲ νιν λεῶς | Θετίδειον αὐδᾶ θεᾶς χάριν νυμφευμάτων. One Schol. says that the Θετίδειον was a ἱερόν at Φθία. Strabo places it close to Pharsalos. Both may be right, as each town may have boasted one.

**51** διαπρυσία It is clear, in spite of editors (who render 'celebrated,' *late patens*, εἰς ὃ διεπερῶμεν) that διαπρυσία simply means 'from end to end,' 'right through,' an adverbial adjective akin to διαπρό. It is explained by Δωδώναθεν ...πρὸς Ἴόνιον πόρον. For the interpretation we must compare Eur. *Andr.* 1247 βασιλέα δ' ἐκ τοῦδε χρῆ | ἄλλον δὲ ἄλλου διαπερᾶν Μολοσσίαν —referring to the same subject, so that Euripides would seem to be paraphrasing this passage of Pindar. Unfortunately scholars are not at one as to this use of



- 4 βουβόται τόθι πρῶνες ἔξοχοι κατάκεινται 85  
 5 Δωδώναθεν ἀρχόμενοι πρὸς Ἴόνιον πόνρον.  
 6 Παλίου δὲ πὰρ ποδὶ λατρείαν Ἰαωλκὸν  
 55 7 πολεμία χερὶ προσταπῶν 90  
 8 Πηλεὺς παρέδωκεν Αἰμόνεσσιν,  
 1 δάμαρτος Ἰππολύτας Ἀκίστου δολίας  
 2 τέχναισι χρησάμενος.

Στρ. η΄.

διαπερᾶν. Hermann, followed by Paley, reads Μολοσσίας as gen. after βασιλέα, taking διαπερᾶν = διατελεῖν, διάγειν, Pflugk explains the vulg. per *Molossorum fines regnare*, which is nearly right. The word διαπερᾶν with a word signifying city or country as object seems to be used only with a deity or a king as subject.

52 πρῶνες Cf. Bacchyl. 5. 65—67 οἶά τε φύλλ' ἀνεμος | Ἴδας ἀνὰ μηλοβότους | πρῶνας ἀργηστὰς δονεῖ. ἔξοχοι Qualifies βουβόται 'unrivalled as pasturage for cattle.' Note the absurd echo ἐξοχώτατα v. 92 from ἐξοχοι κατά-. The southerly spurs of the mountain range which runs from Pindus (Lat. 39° 54) to the Acroceraunian promontory may be appropriately called πρῶνες. The general tendency of the slopes which extend therefrom is towards south-west by south. By the Ἴόνιον πόνρον Pindar means the sea between the islands and the coast of Epeiros rather than the whole sea between Italy and Greece. For the subject cf. N. 7. 64. The cattle of Epeiros are celebrated by Aristotle, Varro, Columella, Ælian, while Pliny says, *in nostro orbe Epiroticis (bubus) laus maxima*, *Nat. Hist.* 8. 70. κατάκεινται 'Slope down.' Cf. Hor. *Od.* 1. 17. 11 *Ūsticæ cubantis*, Lucr. 4. 517, Theokr. 13. 40 ἡμένω ἐν χώρῳ. λατρείαν Schmid λατρίαν

construed with παρέδωκεν, making a very awkward order. As to metre the -ει- of λατρείαν may be scanned as short, and also in its position an irrational long syllable is admissible.

55 προσταπῶν Takes here a double acc.: 'having turned Iólkos to subjection with hostile violence.' Mommsen explains "*terram hostili manui advertere (admovere)*," comparing O. 1. 22 κράτει προσέμιξε δεσπότην. Other scholars alter or render intransitively 'having approached.' None of the proposed constructions have due support, therefore simplicity is the chief test. If the double acc. be objectionable the alteration λατρεία is the best alternative. For such hiatus cf. O. and P. p. xxxi. The exploit is mentioned N. 3. 34. For the construction of the elements of the compound, which is here retained with the compound, cf. I. 3. 10 πρὸς εὐφροσύναν τρέψαι γλυκεῖαν ἦτορ.

56 Αἰμόνεσσιν 'Thessalians.' Akastos was the last Minyan king of Iólkos.

58 χρησάμενος The Schol. explains the text *εἰς πρόφασιν ἀποχρησάμενος*. It is usually rendered 'having experienced,' though the examples given are not quite parallel, as the dative substantives belong to the subject, not, as here, to another person; e.g. *δυσπραγλαῖα*,

- 3 τῆ δαιδάλῳ δὲ μαχαίρα φύτενέ φοι θάνατον 95  
 60 4 ἐκ λόχου Πελίου παῖς· ἄλαλκε δὲ Χείρων,  
 5 καὶ τὸ μόρσιμον Διόθεν πεπρωμένον ἔκφερον· 100  
 6 πῦρ δὲ παγκρατὲς θρασυμαχάνων τε λεόντων  
 7 ὄνυχας ὀξυτάτους ἀκμὰν  
 8 τε δεινοτάτων σχάσαις ὀδόντων
- Στρ. θ'.
- 65 1 ἔγαμεν ὑψιθρόνων μίαν Νηρείδων, 105  
 2 εἶδεν δ' εὐκυκλον ἔδραν,

τύχη, ξυτυχία, ξυμφόρα. Aesch. *Ag.* 953 ἐκὼν γὰρ οὐδεὶς δουλίῳ χρῆται ζυγῶ comes nearer. Triclinius reports a v. l. χωσάμενος. Bergk proposes τέχνας χαρασσάμενος (which ought to belong to a form χαραάζω, but looks like a slip for χαραζάμενος).

59 δαιδάλῳ Didymos' correction for Δαιδάλου which Bergk defends on the ground that Δαίδαλος is identical with Hēphaestos, comparing Eur. *Herc. Fur.* 470 ἐς δεξιὰν δὲ σὴν ἀλεξητήριον | ξύλον καθίει, Δαίδαλου ψευδῆ δόσιν (Hermann, καθίει δαίδαλον &c.), Millin, *Gall. Myth.* 13. 48 and Diodōr. Sic. 4. 14, where it is stated that Hēphaestos gave Hēraklēs a club and breastplate. μαχαίρα If we are to follow the passage quoted by the Schol. from Hēsiod, 'by his sword' here = 'by hiding his sword,' but ἐκ λόχου shows that Pindar followed another version of the myth. The verses quoted from Hēs. run ἦδε δὲ οἱ κατὰ θυμὸν ἀρίστη φαίνεται βουλή | αὐτὸν μὲν σχέσθαι, κρύψας δ' ἀδόκητα μάχαιραν | καλήν, ἣν οἱ ἔτευξε περικλυτὸς Ἀμφιγυήεις | ὡς τὴν μαστεύων οἶος κατὰ Πήλιον αἰπὺ | αἰψ' ὑπὸ Κενταύροισιν ὀρεσκόοισι δαμείη. However when he got possession of the sword he may have changed his mind. Euripides, *Troad.* 1127, says that Akastos ousted Pēleus

from Phthia or Iōlkos (ἐκβέβληκεν χθονός), a passage not necessarily at variance with Pindar's account, for Akastos may have survived the conquest of Iōlkos and have disturbed Pēleus in his old age. Apollodōros, 3. 13. 3.

60 ἐκ λόχ. For ἐκ 'by means of' cf. Soph. *Phil.* 88 ἔφυν γὰρ οὐδὲν ἐκ τέχνης πράσσειν κακῆς and Jebb's note.

61 ἔκφερον Generally taken as active, but the imperfect tense shows that τὸ μόρσιμον is the subject. Cf. Soph. *Oed. Col.* 1424, ὄρας τὰ τοῦδ' οὖν ὡς ἐς ὄρθον ἐκφέρει μαντεύμαθ'. That the agent was neither Pēleus nor Cheiron is suggested by vv. 41—43 from which πεπρωμένον is a significant echo. It is clearly implied that Cheiron was an instrument of the fate ordained by Zeus.

62 θρασυμ. Text Hermann; miss. θρασυμαχᾶν.

64 σχάσαις Lit. 'having caused to become relaxed,' 'having abated,' 'having subdued.' Cf. Bacchyl. 17. 120 Κνώσιον | ἔσχασεν στραταγέταν.

66 εὐκυκλον ἔδραν 'Seats fairly ranged in a circle.' Cf. P. 3. 94 καὶ Κρόνου παῖδας βασιλῆας ἴδον (Pēleus and Kadmos at their respective marriages) χρυσέαις ἐν ἔδραις ἔδνα τε δέξαντο. N. 10. 1.

- 3 τὰς οὐρανοῦ βασιλῆες πόντου τ' ἐφεζόμενοι  
 4 δῶρα καὶ κράτος ἐξέφαναν ἐς γένος αὐτῶ. 110  
 5 Γαδείρων τὸ πρὸς ζόφον οὐ περατόν· ἀπότρεπε  
 70 6 αὐτίς Εὐρώπην ποτὶ χέρσον ἔντα ναός· 115  
 7 ἄπορα γὰρ λόγον Αἰακοῦ  
 8 παίδων τὸν ἅπαντά μοι διελθεῖν.

Στρ. ι'.

- 1 Θεανδρίδαισι δ' ἀξιγυίων ἀέθλων  
 2 κάρυξ ἐτοῖμος ἔβαν 120  
 75 3 Οὐλυμπία τε καὶ Ἴσθμοῖ Νεμέα τε συνθέμενος,  
 4 ἔνθα πείραν ἔχοντες οἴκαδε κλυτοκάρπων  
 5 οὐ νέοντ' ἄνευ στεφάνων, πάτραν ἴν' ἀκούομεν, 125  
 6 Τιμάσαρχε, τεὰν ἐπινικίοισιν ἀοιδαῖς  
 7 πρόπολον ἔμμεναι. εἰ δέ τοι

67 τὰς For gen. I. and S. cites Apoll. Rh. 3. 1001, and cp. Soph. Phil. 1124 θινὸς ἐφήμενος.

68 δῶρα καὶ κρ. Gifts of sovereignty; ἐς γένος 'for all his race'; ἐς= 'to the limit or extent of' (or merely 'in relation to.' Cf. Eur. Orest. 101). ἐξέφ. 'Declared,' 'conferred by revelation of their will.' Mr Bury's ἐξέφαναν gives a far more "doubtful expression" than the text. It could not mean "planned" but must mean "completed," cf. v. 44. ἐς γένος Best mss. read γενεάς, probably from a gloss explaining that the phrase meant 'for consecutive generations.' The Schol. clearly read ἐγγενές, so Bury.

αὐτῶ 'His.' Cf. O. 1. 65, N. 7. 22.

69 Γαδείρων The gen. is governed by πρὸς ζόφον. For sentiment cf. O. 3. 44, N. 3. 21, I. 3. 55 ff., 5. 12. The poet has reached the extreme limit of mythical digression.

71 ἄπορα For the plur. cf. N. 8. 4, O. 1. 52, P. 1. 34, Archil. 64

[40] οὐ γὰρ ἐσθλὰ καθανοῦσι κερτομέειν ἐπ' ἀνδράσιν, de mortuis nil nisi bonum, Aristoph. Acharn. 1079 οὐ δεῖνὰ μὴ 'ξεῖναί με μὴδ' ἐορτάσαι;

74 ἔβαν See O. 9. 83, 13. 97.

75 τε καὶ Couple Olympia to the class of less famous places. The second τε couples the two members of the said class. Or else two past victories are coupled by καί, past and present by τε...τε. For particles cf. v. 9 supra. The datives depend on ἀέθλων. συνθ. 'As I engaged.' Cf. P. 11. 41 εἰ μισθοῖο συνέθει παρέχειν | φωνὰν ἰπάργυρον.

76 πείραν ἔχοντες Rightly Disson 'whenever they contend,' 'sustain a trial.'

77 ἴν' Refers to οἴκαδε.

79 πρόπολον 'Much concerned with,' as furnishing many victors. Müller, as cultivators of lyric poetry and music, Disson, as providing choruses. τοι This particle leads up to the impressive asyndeton v. 85 infra or v. 82. It emphasises the whole sentence.

80 8 μάτρῳ μ' ἔτι Καλλικλεῖ κελεύεις

Στρ. ια'.

1 στάλαν θέμεν Παρίου λίθου λευκοτέραν· 130

2 ὁ χρυσὸς ἐψόμενος

3 ἀνγὰς ἔδειξεν ἀπάσας, ὕμνος δὲ τῶν ἀγαθῶν 135

4 ἐργμάτων βασιλεῦσιν ἰσοδαίμονα τεύχει

85 5 φῶτα· κείνος ἀμφ' Ἀχέροντι ναιετάων ἐμὰν

6 γλῶσσαν εὐρέτω κελαδῆτιν, Ὀρσοτριαῖνα 140

7 ἴν' ἐν ἀγῶνι βαρυκτύπου

8 θάλησε Κορινθίοις σελίνοις·

Στρ. ιβ'.

1 τὸν Εὐφάνης ἐθέλων γεραιὸς προπάτωρ 145

90 2 ὁ σὸς &lt;διδάσκετο&gt; παῖ.

**81** Cf. N. 8. 47. The substitution of this phrase for ὕμνον anticipates an apodosis.

**82** ἐψόμενος 'While being refined.' From ὁ χρυσὸς to φῶτα is a virtual parenthesis (the asyndeton being noteworthy), amplifying the general notion of στάλαν Παρίου λίθου λευκοτέραν. Perhaps grammatically the effect of minstrelsy in general (illustrated by a simile introduced parathetically, cf. O. and P. p. xxiii) is made a false apodosis (cf. P. 11. 41—45), followed abruptly by the true apodosis, κείνος εὐρέτω, κ.τ.λ., added to express the promise of the celebration asked for, which is implied in the preceding general statement, ὕμνος...τεύχει φῶτα. It should be observed that this simile is drawn from molten gold.

**83** ἀπάσας 'All.' The strong ἀπάσ. is used because the rays keep changing color.

**84** ἐργμ. Cf. v. 8. βασιλ. E.g., of course the royal Aekidae. ἰσοδ. Perhaps βασιλεῦσι ἰσοδ. is right. βασιλεῦσιν Especially the Aekid kings mentioned above. Cf. for idea O. 1. 113 ἐπ' ἄλλοισι δ' ἄλλοι

μεγάλοι· τὸ δ' ἔσχατον κορυφούται | βασιλεῦσι.

**86** εὐρέτω 'Become aware that.' Cf. for sentiment O. 8. 77 sqq., 14. 19.

**87** ἴν' 'Here on earth where,' or, with Dissen, 'at the Isthmos where.' Bergk reads ἔνεκ'.

**88** θάλησε 'He burst into bloom.' The word must not be applied literally to σελίνοις, for the Isthmian crown was of withered (ξηρά) parsley. For the phrase cf. O. 9. 16 θάλλει δ' ἀρεταῖσι.

**89** ἐθέλων Implying 'as an amateur without fee.' προπάτωρ I.e. ματροπάτωρ. See the following scheme.

Euphanes  
Timokritos — Δ — Kallikles

Timasarchos  
(the subject of the ode).

**90** διδάσκετο mss. the impossible ἀέσεται. In old uncials Σ is like E and Κ like ΙΣ, so that ACKET is very like AEICET which I take to be a corruption of the remains of a mutilated



3 ἄλλοισι δ' ἄλικες ἄλλοι· τὰ δ', αὐτὸς <ὦν κε> τύχη,

4 ἔλπεται τις ἕκαστος ἐξοχώτατα φάσθαι. 150

5 οἶον αἰνέων κε Μελησίαν ἔριδα στρέφοι,

6 ῥήματα πλέκων, ἀπάλαιστος ἐν λόγῳ ἔλκειν,

95 7 μαλακὰ μὲν φρονέων ἐσλοῖς, 155

8 τραχὺς δὲ παλιγκότοις ἔφεδρος.

**ΔΙΔΑΚΙCET.** Euphanes was an amateur (ἐθέλων) trainer. This assumption gives point to *vv.* 91, 92. Perhaps a gloss ἤσκει helped the change of διδάσκετο. I hold that δάσκετο (δι- having dropped out) was mistaken for δ' αἰείσετο and corrected (?) to αἰείσεται.

**91** ἄλλοισι δ' ἄλικες ἄλλοι Von Leutsch suggests that the poet is thinking of the proverb ἤλιξ ἤλικα τέρπει, said to be derived from *Od.* 17. 218. [Mezger.] ὦν κε τύχη *mss.* ἄν τις τύχη. The intolerable *τις* ousted *κε* and a gloss ἄν ousted ὦν. The emendation gives emphasis to αὐτός. It seems that, as has been suggested, Euphanes had trained Kallikles, and the poet apologises for saying little about it and going on to praise Melêsias.

**92** ἔλπεται Cf. N. 7. 20.

**93** οἶον, κ.τ.λ. 'For instance, were one to sing Melêsias' praises one would twist about (his theme of) the struggle, locking together phrases, hard to stir from his position in recital.' Aristarchos read οἶον and ἔριδας. In this signal instance of Pindar's tendency to make his metaphors appropriate to the contest in which the person whom he is celebrating was victorious, στρέφοι alludes to the general turning and twisting of a wrestler's whole body, πλέκων to the interlacing of his limbs with his opponent's (see the group of *Lottatori* (Florence, Uffizi), of which there is a cast in the Fitzwilliam

Museum), ἔλκειν is a more general term for the endeavor to move or bear down the adversary by tugging at him. The subject of στρέφοι is the object of ἔλκειν. For the technical use cf. *Il.* 23. 714 τετρίγει δ' ἄρα νῶτα, θρασειῶν ἀπὸ χειρῶν | ἐλκόμενα στερεῶς, *Hês. Scut. Herc.* 302 ἐμάχοντο πύξ τε καὶ ἐλκηδόν. For the appropriate metaphor cf. *O.* 8. 24 διακρῖναι δυσπαλές, *O.* 6. 22, N. 1. 7, 7. 70—72, I. 2. 2. For the infinitive ἔλκειν cf. *O.* 8. 24, 7. 25, N. 3. 30. For the trainer Melêsias cf. *O.* 8. 54 sqq., N. 6. 66 to the end. From the trainer receiving such prominent honor as the theme of the conclusion in N. 4 and 6 one may perhaps infer that he engaged the poet to celebrate a pupil on both occasions, cf. P. 4 *Introd.*

**95** Cf. *O.* 3. 17 πιστὰ φρονέων, but especially P. 8. 82 τέτρασι δ' ἔμπετες ὑψόθεν | σωματέσσι κακὰ φρονέων, of a wrestler. ἐσλοῖς 'The noble,' *i.e.* here, victors and meritorious competitors in games.

**96** παλιγκότοις 'Their malicious enemies.' It may be inferred from the last lines being devoted to enemies that Timásarchos' victory was not altogether popular, cf. *vv.* 36—41. ἔφεδρος For the meaning of the term cf. *O.* 8. 68. It simply means the man who 'draws a by' where an odd number of competitors are matched in pairs. Here Melêsias and his resentful rivals are paired, but Euphanes is ready to take up his quarrel.

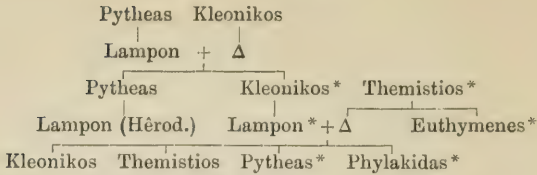
## NEMEA V.

### ON THE VICTORY OF PYTHEAS OF AEGINA IN THE BOYS' PANKRATION.

#### INTRODUCTION.

PYTHEAS, son of Lampon, was the elder of two brothers, who were both pancratiasts, the younger of whom Phylakidas won the victories commemorated in I. 4 (B.C. 482), and I. 5 (B.C. 480). The elder brother's Nemean victory was earlier. They belonged to the noble *πάτρα* of the Psalychidae of Aegina (I. 5. 63). Their father Lampon was son of Kleonikos (I. 5. 16), and was perhaps cousin to that ingenuous creature *Λάμπων ὁ Πύθεω, Αἰγυνητέων τὰ πρῶτα* (Hérod. 9. 78), who wished Pausanias to increase his fame by impaling Mardonios. Critics are cruel enough to make these two Lampons *probably* identical, either Pytheas (Don.) or Kleonikos (Müller) being Lampon's natural father, the other his adoptive father, or else Kleonikos being a second name given to Lampon's father Pytheas. However we know that cousins did sometimes bear the same name, and the name of the victor Pytheas is no proof that his grandfather was Pytheas. If he were not the eldest son he would be more likely to be named after another senior member of the family than after his grandfather. So that the identity of Hérodotos' and Pindar's Lampon is not more than possible.

The following stemma, mostly hypothetical, shows how, according to the *Attic* habits of Nomenclature, the victor might get his name, without his father having been adoptive.



The names marked with a star are mentioned by Pindar.

The exact respension of *σεμνὰν Θέτιν*, *v.* 25, to *Νηρηΐδων*, *v.* 7, is effective, but the tautometric recurrences *τέκτ-* *v.* 49, *τίκτ'* *v.* 13, *μηκέ-* *v.* 50, *μη κε-* *v.* 14, *-αντο-* *vv.* 25, 1, *-αλ-* *vv.* 2, 20, *-αἶ ἄ-* *vv.* 7, 1, *μὲν ἄραρεν* *v.* 44, *ἐγέραιρεν* *v.* 8, have no poetic significance.

There cannot be any intentional reference to *πίτναν* *v.* 11 in *πίτνων* *v.* 42, as in origin and meaning the two verbs are quite distinct, while the neighbourhood of *ίστια* to *Θεμιστιον* *vv.* 50, 51, is a mere coincidence; but *οἴκοι τ' ἐκράτει | Νίσου τ' ἐν εὐαγκεῖ λόφῳ* *vv.* 45, 46 clearly refers back to *τὸ δ' Αἰγίνα... Νίκας ἐν ἀγκώνεσσι*. The three verses which close the ode echo the last three verses of the first strophe with *νικ- παγκρατιο- στεφανο- ανθα-* recurring, and the blooms of the Graces' songs recall song proclaiming the victor's bloom of youth; while the fame celebrated in songs of victory is contrasted with *τὸ σιγᾶν*, rendered wise by crime, of the end of the first epode, and moreover the bliss of dwelling near *προθύροισιν Αἰάκου* (cf. *vv.* 8, 9) is contrasted with the doom of banishment from Oenône (*v.* 16). Hence we detect an allusion to youth reared in Oenône in *οἰνάνθας ὀπώραν* *v.* 6. The end of the second strophe recalls the end of the first, and connects the epinician songs of Pytheas with the transcendent privilege granted to Pêleus and Telamon (*vv.* 23 ff.). The alliteration with initial *π* is noteworthy, especially *vv.* 21, 22, cf. *N.* 4. 54—56. The ode is instinct with the idea of song wafted on sea-breezes.

This ode is particularly easy of general comprehension. From mention of the victor the poet passes rapidly to the myth of Pêleus, which illustrates *inter alia* the saw that 'truth is not always to be told'; a maxim which applies more or less to every family and to most individuals. Still there might be a reference to the discredit attaching to the family from the notoriety of the *ἀνοσιώτατος λόγος* of Lampon, son of Pytheas, or to some other specific family skeleton. The last fifteen lines are devoted to the illustration of the poet's favorite theory that excellence is hereditary, in this case through the mother chiefly. This victory is also celebrated by Bacchylides, 13, who deals with the prowess of Ajax.

The compounds *εὐαγκής, ὀρσνεφής* are only found in this ode.

The mode is Lydo-Dorian, the metre dactylo-epitritic. The metrical phrases, represented as in N. 1, are arranged as follows, the strophe forming an antithetic mesodic period. The mesode is *B.|C.B'* of *vv.* 2, 3.

1. -; *C'.C.A.B'*.
2.    *A.A\*.B.*
3.    *C.B'*.
4. -; *B.B†,B'* (= *AA'* of *v.* 2).
5. -; *B.A'* (= *AB'* of *v.* 1).
6. -; *C‡.C.*

The epode is probably not intentionally symmetrical, though two symmetrical periods can be assumed. The first three verses contain the same number of feet as the last three, *viz.* 21.

1. ≃; *A||.C.*
2.    *A||.C§.B'*.
3. -; *A||.C''.*
4. -; *B.-~ ~ | - .A.B'*.
5. -; *A.B'*.
6.    *B.-~ ~ .A.B.*

#### ANALYSIS.

*cc.*

- 1—6. The poet is not a maker of motionless statues, but his song travels by every craft to tell of Pytheas' victory.
- 7, 8. He did honor to the Acakidae and Aegina.
- 9—13. For which Pêleus, Telamon and Phôkos effectually prayed to Zeus Hellênios.

\* Caesura before the last (short) syllable. In *v.* 10 the thesis of the fourth foot is resolved.

† Caesura before last syllable.

‡ Incisio answering to the syncope of the fourth foot of *v.* 1.

|| Incisio.

§ Incisio in the middle. The thesis of the second foot of *vv.* 6, 12 is resolved.

vi.

- 14—17. The poet hesitates to say why Pélus and Telamon left Aegina. Truth is not always to be told.
18. And silence is often the truest wisdom.
- 19—21. The poet is equal to uttering the high praises of the Aeakidae for wealth, athletics and war.
- 22—39. For them the Muses sang of the temptation of Pélus and his marriage with Thetis.
- 40—42. Family destiny decides as to achievements.
- 43—47. The victor's maternal uncle was a victor.
- 48, 49. Acknowledgment of the services of the trainer Menandros.
- 50—end. The victor's maternal grandfather was a victor at Epi-  
dauros in both boxing and the pankration.

Στρ. α΄.

- 1 Οὐκ ἀνδριαντοποιός εἰμ', ὥστ' ἐλινύσοντα φεργάζεσθαι  
ἀγάλματ' ἐπ' αὐτᾶς βαθμίδος
- 2 ἔσταότ'· ἀλλ' ἐπὶ πάσας ὀλκάδος ἔν τ' ἀκάτῳ, γλυκεῖ'  
αἰοιδά,
- 3 στείχ' ἀπ' Αἰγίνας, διαγέλλοισ', ὅτι

1 From this passage Horace is said to have got his *exegi monumentum aere perennius* (*Od.* 3. 30. 1). ἐλινύσοντα Cf. I. 2. 46. Inferior MSS. read ἐλινύσσοντα. Editors needlessly insert μ' after it. But ἐργάζεσθαι properly has an initial *f*. An allusion to statuary was peculiarly appropriate in Aegina at this period, as Mezger remarks, quoting Schelling. Then Onátas was flourishing. αὐτᾶς According to Dissen = τᾶς αὐτᾶς, cf. αὐτὰ κέλευθα, *Il.* 12. 225 αὐτὴν ὁδόν, *Od.* 10. 263. Add *Od.* 8. 107, 16. 138. The sense is rather 'on the base and nowhere else,' cf. the use of *ipse*, Ter. *And.* 5. 6. 10 *in tempore ipso mi aduenis*, 'at the exact time.' The idiom is confined to *time* in Latin and,

generally at least, has reference to *space* in (non-Attic) Greek. Perhaps θεὸς αὐτὸς | ὄς, *Od.* 4. 181, is an instance of the use of αὐτός = *idem*, as Cookesley suggests; but—'that god (and none other) who'—is a more forcible rendering.

2 ἐπὶ...ἐν Just as we say *on* a ship but *in* a boat. ὀλκάδος From √ of ἔλκω; orig. a towed raft, afterwards, as here, a vessel of burden, a merchant ship. ἀκάτῳ A vessel of light draught for carrying passengers, troops, &c.

3 στείχ' Only used of a voyage, I believe, here and *Il.* 2. 287 στείχοντες ἀπ' Ἀργεὸς ἵπποβότοιο, but cf. I. 5. 21 τάνδ' ἐπιστείχοντα νᾶσον. Pindar means that travellers from Aegina will mention or even



- 4 Λάμπωνος υἱὸς Πυθίας εὐρυσθενῆς  
 5 νίκη Νεμείοις παγκρατίου στέφανον,  
 6 οὐπω γένυσι φαίνων τέρειναν ματέρ' οἰνάνθας ὀπώραν, 10  
 Ἄντ. α'.  
 1 ἐκ δὲ Κρόνου καὶ Ζηνὸς ἥρωας αἰχματὰς φυτευθέντας  
 καὶ ἀπὸ χρυσεᾶν Νηρηίδων

recite his ode. διαγγελλοισ' Note the preposition—'in divers directions,' 'abroad.'

4 εὐρυσθενῆς Broad and strong, cf. N. 3. 36.

5 νίκη 'Was winner of.' MSS. νικῆ, -ῆ. The present νίκημι of which this form is the 3rd sing. imp. occurs Theok. 7. 40. Cf. ὄρημι = ὄρώ, Theok., Sapph. 2. 11. The form νίκη occurs Theok. 6. 45 νίκη μὲν οὐδ' ἄλλος, ἀνάσασται δ' ἐγένοντο. These forms are omitted by Curtius in his excursus on the Verba contracta §§ 358—363 *Greek Verb* (Trans.) pp. 246 ff. As we find ἀσάμενος in Alkaios the forms in -ημι are probably from stems in -ε. Cf. ὀπτεύμενος (Theok. 23. 34) by ὀπτάω. The impf. is used where we might expect the aorist, in speaking of victories in games. Cf. v. 43 *infra*. Simonides 153 [211], 154 [212], 155 [213]; but the aorist is also used frequently. So we often have νικῶν for νικήσας. On Thuk. 5. 49 Ἀνδροσθένης Ἀρκὰς παγκράτιον τὸ πρῶτον ἐνίκα, Arnold confounds that imperf. with the 'contemporaneous' (?) imperf. ἐτελεύτα (θέρος, ἔτος), where the action of the verb is continuous, 'drew to a close,' and renders 'A. was winning his prize.' Now in chronological records the imp. ἐνίκα 'was victor' (for the Olympiad, Pythiad, &c.) is as natural as ἦρχε 'was archon.' The use of the official tense may have spread, but on the other hand the non-official use, as here, may mean 'began to be victor.' For

the accusative of reference στέφανον, cf. Simon. *Frag.* 147 [203] νικᾶν τρίποδα, vv. 52, 53 *infra*.

6 γένυσι MSS. γένυς, Herm. γένυι. 'Not yet displaying on cheeks and chin down the daughter of (life's) ripening time.' (Lit. 'fruit-season, tender mother of vine-blossom.') Bergk thinks ματέρ' is for ματέρι and cites *μολόντων πὰρ ματέρ' P. 8.85*, though an elementary knowledge of grammar and reference to P. 8. 59 *ἴοντι παρ' ὀμφαλὸν* might have prevented the blunder. Mr Bury seems to think that one can only φαίνειν signs, not that which is signified. For the metaphorical use of ὀπώρα, cf. I. 2. 5, Aesch. *Suppl.* 996 ὑμᾶς δ' ἐπαινώ μὴ κατασχύνειν ἐμέ, | ὦραν ἐχούσας τήνδ' ἐπίστρεπτον βροτοῖς. | τέρειν' ὀπώρα δ' εὐφύλακτος οὐδαμῶς, κ.τ.λ., where we have perhaps a reminiscence of this passage. "'Οπώρα is strictly speaking that part of the year which falls between the rising of the dog-star and the rising of Arcturus—the hottest season of the year, while the sun is in Leo. The ancient Greeks divided the year into seven seasons—ἔαρ, θέρος, ὀπώρα, φθινόπωρον, σπορητός, χεῖμων, φνταλία. Ὀπώρα sometimes means 'fruit': thus Aleman calls honey: κηρίνη ὀπώρα, 'waxen fruit.' Hence, metaphorically, the most blooming time of youth: I. 2. 5. See Schneider, s.v.'" Don.

7 ἀπὸ Pindaric variety of construction. The following scheme shows the relationship:

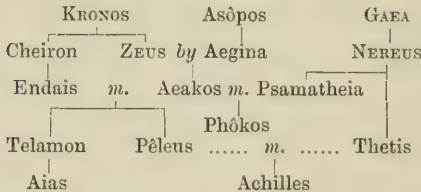
2 Αἰακίδας ἐγέραιρεν ματρόπολιν τε, φίλαν ξένων ἄρου-  
ραν· 15

3 τάν ποτ' εὐανδρόν τε καὶ ναυσικλυτὰν

10 4 θέσσαντο, παρ βωμὸν πατέρος Ἑλλανίου

5 στάντες, πίτναν τ' εἰς αἰθέρα χεῖρας ἀμᾶ 20

6 Ἐνδαΐδος ἀριγνώτες υἱοὶ καὶ βία Φώκου κρέοντος,



8 φίλαν ξένων ἄρουραν Cf. P. 3. 5 νόον ἀνδρῶν φίλον. Here φίλ. ἄρ. go together to make up one idea, 'favorite-resort.'

9 ναυσ. Cf. O. 6. 9 ἀκίνδουνο δ' ἀρεταὶ | οὔτε παρ' ἀνδράσιον οὔτ' ἐν ναυσὶ κοίλαις | τίμαι, where as here ἀνδρες seem to be warrior landmen. For ναυσικλυτὰν cf. N. 3. 2 πολυξέναν, 7. 83 ἀμέρα.

10 θέσσαντο 'Prayed effectually.' For construction cf. P. 8. 71 θεῶν ὄπιν | ἀφθιτον αἰτέω. [The Schol. here translates it: ἠῤῥξαντο. It bears the same sense in Apoll. Rhod. 1. 824 οἱ δ' ἄρα θεσσάμενοι παίδων γένος, ὅσσον ἔλειπτο, where the Schol. says: ἐξ αἰτήσεως ἀναλαβόντες, αἰτήσαντες. Θεσσασθαι γὰρ τὸ αἰτῆσαι καὶ ἱκετεῦσαι. καὶ Ἡσιόδου: θεσσάμενος γενεῆν Κλεοδαίου κυδαλίμοιο. καὶ Ἀρχιλόχου: πολλὰ δ' εὐπλοκάμου πολιῆς ἀλὸς ἐν πελάγεσσι θεσσάμενοι γλυκερὸν νόστον. Don.] As far as usage goes θεσσασθαι = impetrasse, 'to get ordained (appointed) for one' (θέσσεσθαι, 'to be for getting ordained (appointed) for one'). Kallimachos' πολύθεστος

(Dem. 48 τέκνον ἐλίπυσον, τέκνον πολύθεστε τοκεῦσι) looks like a coined correlative to ἀπόθεστος, or as if it meant multa impetrans. For Πασιθέη, not 'die allbegehrte,' but 'ordaining (ordering) for all,' cf. Πασιτέλης. παρ βωμὸν Cf. P. 3. 78, 4. 74 (μάντευμα) παρ μέσον ὀμφαλὸν εὐδένδροιο ῥηθὲν ματέρος. Cf. Madv. § 75. With acc. παρὰ denotes not only motion beside, but extension beside. Ἑλλανίου There was a temple of Zeus Hellenios in Aegina said to have been built by the Myrmidons.

11 πίτναν For ἐπίτνασαν. From πίτνημι\*, an assumed by-form of πετάννημι. Homer has the forms Π. πίτναντο, Od. 11. 391 πιτνὰς εἰς ἐμὲ χεῖρας.

12 ἀριγν. υἱ. Pèleus and Telamon; 'mighty prince Phōkos,' their half-brother whom they slew, being the son of the Nereid Pamatheia. Endais, Atakos' wife, was daughter of Chairon. For the slaughter of Phōkos cf. Apollodōros 3. 12. 6, Paus. 2. 29. 7. Bacchyl. uses the Homeric ἀριγνώτος four times.



3 καὶ πέραν πόντοιο πάλλοντ' αἰετοί. 40  
 4 πρόφρων δὲ καὶ κείνοισ ἀεὶδ' ἐν Παλίῳ  
 5 Μοισᾶν ὁ κάλλιστος χορός, ἐν δὲ μέσαις  
 6 φόρμιγγ' Ἀπόλλων ἐπτάγλωσσου χρυσεῷ πλάκτρῳ  
 διώκων

Ἄντ. β'.

25 ἰ ἀγεῖτο παντοίων νόμων· αἱ δὲ πρότιστον μὲν ὕμνησαν  
 Διὸς ἀρχόμεναι σεμνὰν Θέτιν 45

was a maximum limit of length is incredible. See my note on P. 1. 44, which applies as well to the leap as to the discus or javelin throwing. As for Hor. *Od.* 1. 8. 12 *saepe disco, | saepe trans finem iaculo nobilis expedito*, the exercises of the *campus* are referred to, not regular games; again, the passing of the *finis* is a credit, not a disqualification. Phayllos and Chiōnis are said to have leaped beyond the *σκάμματα* (which Eustathios calls *collectively τὰ ἐσκαμμένα*, misunderstood by Philipp to mean marks of the several leaps, by Dissen to mean a transverse trench bounding the end of the leaping-ground). Their achievement does not appear to have been a disadvantage. Any official mark of distance would be for a warning to spectators and a guide to competitors, not a check on their performances, or else merely the boundary of the space which under ordinary circumstances was sufficient for the particular exercise. The Schol. on this passage of Pindar says ἡ δὲ μεταφορὰ ἀπὸ τῶν πεντάθλων· ἐκείνων γὰρ κατὰ τὸν ἀγῶνα πηδῶντων ὑποσκάπτεται βόθρος, ἐκάστου τὸ ἄλμα δεικνύς. It is not correct to make a distinction between this βόθρος and σκάμμα. The Schol. seems wrong in saying δεικνύς. ἐλαφρόν *Metri causa*. mss. ἐλαφράν. For termination cf.

N. 2. 14. ὄρμάν 'A spring.'

21 πάλλοντ' 'Shoot.' The context shows that the poet is thinking of a spring. The swift straight flight of the eagle may well be described as if it were the result of one impulse, like the flight of a stone or a javelin. Note the alliteration with π, cf. N. 4. 54—56.

22 δέ Introduces the subjects just announced, beginning with *δλβος*, v. 19. καὶ κείνοισ Bœckh. mss. κάκεινοισ ἀεῖδει II., cf. O. 11. 41, P. 3. 55, also τῶνδ' ἐκείνων τε (mss.), O. 6. 102. In O. 2. 99 καὶ κείνος ought to be read from late mss. The only case in Pindar where the ms. ἐκειν- occurs without crasis of καὶ or elision of ε before it is in a corrupt fragment, No. 114 [102], from Clemens Alex. 'To them too,' as well as to Kadmos; cf. P. 3. 89, 90. Dr Sandys on Eur. *Bacch.* 877—881 quotes Theognis 15 Μοῖσαι καὶ Χάριτες κοῦραι Διός, αἱ ποτε Κάδμου | ἐς γάμον ἐλθοῦσαι, καλὸν αἰεσατ' ἔπος· | ὅτι καλὸν φίλον ἐστὶ, τὸ δ' οὐ καλὸν· οὐ φίλον ἐστὶν and Plat. *Lysis* 216 c κινδυνεύει κατὰ τὴν ἀρχαίαν παροιμίαν τὸ καλὸν φίλον εἶναι. This saying might well be introduced into the account of Pèleus' honorable repulse of Hippolytè. ἀεῖδ. Graphic imperf., as also ἀγεῖτο below.

24 Cf. P. 1. 1.

25 Διὸς ἀρχ. Cf. N. 2. 3.



- 2 Πηλέα θ', ὡς τέ νιν ἀβρά Κρηθεῖς Ἴππολύτα δόλω  
 πεδάσαι
- 3 ἤθελε ξυνᾶνα Μαγνήτων σκοπὸν 50
- 4 πείσαισ' ἀκοίταν ποικίλοις βουλευμασιν,
- 5 ψεύσταν δὲ ποιητὸν συνέπαξε λόγον,
- 30 6 ὡς ἄρα νυμφείας ἐπέιρα κείνος ἐν λέκτροις Ἀκάστου 55  
 Ἐπ. β'.
- a εὐνᾶς· τὸ δ' ἐναντίον ἔσκεν· πολλὰ γάρ μιν παντὶ θυμῷ  
 b παρφαμένα λιτάνευεν. τοῦ δ' \*ἄρ'\* ὄργαν κνίζου  
 αἰπεινοὶ λόγοι·
- c εὐθύς δ' ἀπανάτα νύμφαν, ξεινίου πατρὸς χόλου 60  
 d δείσαις· ὁ δ' ἐφράσθη κατένευσέν τέ φοι ὄρσινεφῆς ἐξ  
 οὐρανοῦ
- 35 e Ζεὺς ἀθανάτων βασιλεύς, ὥστ' ἐν τάχει  
 f ποντιᾶν χρυσαλακάτων τινὰ Νηρεΐδων πράξειν ἄκοιτιν,  
 Στρ. γ'.
- ι γαμβρὸν Ποσειδάωνα πείσαις, ὃς Αἰγᾶθεν ποτὶ κλειτὰν  
 θαμὰ νίσεται Ἴσθμὸν Δωρίαν·

**27** ξυνᾶνα For ξυνᾶνα cf. P. 3. 48. 'Having beguiled by cunningly devised tales her husband, the king of the Magnètes, to be her accomplice,' not 'his friend.' Cf. Aesch. *Prom.* 559 ἔδνοις ἄγαγες Ἡσίοναν | πιθῶν δάμαρτα κοινόλεκτρον. For σκοπὸν cf. O. 1. 54, 6. 59, P. 3. 27.

**28** ποικίλ. Cf. v. 42 for echo.

**29** 'For she concocted a lying fiction.'

**30** ἄρα 'Forsooth,' 'as she said.' Cf. for ἄρα = ἄρα Soph. *El.* 1179 and Jebb's note.

**31** εὐνᾶς 'Union,' cf. O. 7. 6, 9. 44, I. 7. 30.

**32** παρφαμένα 'Trying to beguile him.' Cf. O. 7. 65, 66 θεῶν δ' ὄρκον μέγαν | μὴ παρφάμεν, 'utter an oath guilefully.' δ' ἄρ' Rauchenstein. mss. δέ. αἰπεινοὶ

'Bold,' 'wanton'; uttered under influence of stupendous (αἰπύς, q.v.) passion. The combination of blameworthiness and loftiness occurs in Bacchyl. 13. 11 ὕβριος ὑψυβόν, Aesch. *Prom.* 18 τῆς ὀρθοβούλου Θέμιδος αἰπυμῆτα παῖ, where the epithets are nearly correlatives. Lat. *praeceps*.

**33** ξειν. πατ. Ζεὺς Ξεινός.

**34** ὄρσινεφῆς Epithet of Zeus the thunderer, cf. O. 4. 1.

**35** ὥστ' Cf. Thuk. 8. 86 ἐπαγγελλόμενοι ὥστε βοηθεῖν, Goodwin *M. and T.* § 588. Render, 'to the effect that.'

**36** ποντιᾶν Heyne. mss. ποντιαν. πράξειν 'That he (Peleus) would be requited with.' Cf. P. 2. 40. Of course πείσαις refers back to Zeus. Cf. I. 7. 27 for the myth.

**37** γαμβρόν As husband of



- 2 ἔνθα μιν εὐφρονες ἴλαι σὺν καλάμοιο βοῶ θεὸν δέκονται, 70  
 3 καὶ σθένει γυίων ἐρίζοντι θρασεῖ.  
 40 4 πότμος δὲ κρίνει συγγενῆς ἔργων περὶ  
 5 πάντων. τὸ δ' Αἰγίνα θεοῦ, Εὐθύμενες, 75  
 6 Νίκας ἐν ἀγκώνεσσι πίτνων ποικίλων ἔψαυσας ὕμνων.  
 Ἄντ. γ.  
 1 ἦτοι μεταίξαντα καὶ νῦν τεὸν μάτρω σ' ἀγάλλει κείνος,  
 ὀμόσπορον ἔρνος, Πυθέα. 80  
 2 ἡ Νεμέα μὲν ἄραρεν μείς τ' ἐπιχώριος, ὃν φίλησ'  
 Ἀπόλλων.

Amphitritē Poseidon was connected by marriage with the Nereids. **Αἰγάθεν** Probably the Achæan Aegæe, cf. *Il.* 8. 203.

**38 εὐφρονες ἴλαι** 'Festive throngs.' Cf. *N.* 4. 1. Dissen thinks Poseidon and the Isthmos are mentioned because Phylakidas was preparing to compete at the Isthmian games. For *μιν...θεῶν* cf. *Od.* 6. 48 ἢ μιν ἔγειρε Νανσικάαν εὐπεπλον.

**39** Especially in the pankration.

**40 πότμος συγγενῆς** Cf. *I.* 1. 40, *P.* 5. 16. 'The destiny that attends a man's race.'

**41** Cookesley points out the exception to Monk's rule that *θεός* is not fem. with a proper name added, and compares *Soph. Antig.* 800 *θεὸς Ἀφροδίτα*. mss. *θεᾶς*. Note the position of *Εὐθύμενες*.

**42 ποικίλ.** An echo from *v.* 28. **ἔψαυσας** 'Thou didst hansomel.' Euthymenes was a pankratiast; see *I.* 5. 60—62. Cf. *I.* 2. 26.

**43** mss. read ἦ. μ. κ. ν. τεὸς μάτρως ἀγάλλει κείνου ὁ ἔθνος Πυθέας, which is unintelligible. As Euthymenes is the principal theme of the preceding and succeeding sentences, he is presumably the subject of this parenthesis, and *κείνου* (or *κείνος*), if sound, must

refer to him and not, as Mommsen suggests, to Pêleus. Euthymenes, like Pêleus and Telamon, has won victory and song, and so illustrates *v.* 40 *πότμος κρίνει συγγενῆς ἔργων περὶ πάντων*. Through his victorious uncle Pytheas is brought into kinship at once with victory, and with Pêleus and Telamon. Render the text 'Verily for having hastened in the track of thy maternal uncle he is doing honor to thee, a scion sprung from the same seed,' i.e. from Themistios, another link between Pytheas and Pêleus and Telamon. The superfluous indication of the meaning of *μάτρω* is an impressive reference to *v.* 40. Cf. *πατροπάτορος ὀμαιμιλον* *N.* 6. 16. Donaldson's view that *ἔθνος* = 'blood relation' is untenable. The reading of *μάτρω σ'* as *μάτρως* would at once tend to the change of *τεὸν* and *κείνος*. The change of *ἔρνος* may be independent, for if the *ρ* were illegible *ἔθνος* would be a natural guess.

**44 ἄραρεν** Cf. *N.* 3. 64. In Pindar *ἄραρε* means 'is connected with' in some way, 'fits,' 'suits.' Here Nemea 'comes next,' i.e. 'follows Ægina's lead' in being the scene of the second victory won by Euthymenes. Note the periphrasis for the Æginetan month

- 45 3 ἄλικας δ' ἐλθόντας οἴκοι τ' ἐκράτει  
 4 Νίσου τ' ἐν εὐαγκεῖ λόφῳ. χαίρω δ' ὅτι 85  
 5 ἐσλοῖσι μάρναται πέρι πᾶσα πόλις.  
 6 ἴσθι, γλυκεῖάν τοι Μενάνδρου σὺν τύχῃ μόχθων ἀμοιβὰν  
 Ἐπ. γ'.  
 α ἐπαύρεο. χρῆ δ' ἀπ' Ἀθανᾶν τέκτον' ἀεθληταῖσιν  
 ἔμμεν· 90  
 50 β εἰ δὲ Θεμίστιον ἴκεις ὥστ' αἰδεῖν, μηκέτι ῥίγει· δίδοι  
 γ φωνάν, ἀνὰ δ' ἰστία τείνον πρὸς ζυγὸν καρχασίου,  
 δ πύκταν τέ νιν καὶ παγκρατίου φθέγγξαι ἐλεῖν Ἐπιδαύρω  
 διπλόαν 95  
 ε νικῶντ' ἀρετάν, προθύροισιν δ' Αἰακοῦ  
 ς ἀνθέων ποιᾶεντα φέρειν στεφανώματα σὺν ξανθαῖς  
 Χάρισσιν.

Delphinios, April or May, when the Æginetan Delphinia or Hydrophoria and perhaps the Pythia at Megara were celebrated.

μείσ τ' For μέν...τε cf. O. 4. 15. The instances collected by Mr Bury tend to establish my explanation.

48 σὺν τύχῃ Cf. N. 4. 7, 6. 25. Menandros' aid was somehow secured by public effort.

50 Themistios was Euthymenes' father, the victor's maternal grandfather, according to the best explanations. For ἴκεις with acc. cf. Soph. Phil. 141.

μηκ. ῥίγει 'Wax warm' in his praise. Dissen cites *frigeo* Cic. *ad fam.* 11. 13, *Verr.* 4. 25. δίδοι For this imperative cf. O. and P. p. xxx; for the phrase cf. Eur. *Iph. in Taur.*

1161 δίδωμ' ἔπος τόδε.

51 'Set thy sails full.' For the metaphor cf. P. 1. 91 *ἔξει δ' ὥσπερ κυβερνάτας ἀνήρ | ἰστίον ἀνεμῆεν*. Dissen cites Plat. *Protag.* 338 A.

53 ἀρετάν For the acc. cf. v. 5 *supra*. For the meaning 'victory,' 'glory,' cf. I. 1. 41. For the connexion of the Graces with victory cf. P. 6. 2, N. 9. 54, 10. 1. προθύρ. Αἰακ. Themistios had been victor at the Aeakeia, and his statue in the pronaos of the Aeakeion still bore 'crowns of grass and flowers.' Probably crowns of flowers bound with grass are intended. O. 7. 80 *μήλων κνισάεσσα πομπή* is obviously irrelevant. Note the present tense φέρειν, but the aorist ἐλεῖν.

## N E M E A VI.

### ON THE VICTORY OF ALKIMIDAS OF AEGINA IN THE BOYS' WRESTLING MATCH.

#### INTRODUCTION.

ALKIMIDAS, son of Theon, one of the clan of the Bassidae (*v.* 32), was trained by Melêsias of Athens, and therefore probably won before Ol. 80. 3, B.C. 458, about the same period as the victory celebrated in O. 8, gained by another pupil of Melêsias. The poet appears to have been engaged by the clan or Melêsias rather than by the victor himself. According to K. A. Müller the Bassidae were Heracleids. That the poet composed the ode at Aegina has been inferred from τάνδε νᾶσον (*v.* 48); but this is not conclusive, cf. P. 9. 91, O. 8. 25.

This ode, like N. 5, insists on hereditary excellence, τὸ συγγενές *v.* 8, and, like O. 8 and N. 4, celebrates the Athenian aleipta Melêsias. *Vv.* 48, 49 clearly echo—with αἴσαν heterometrically recurrent—*vv.* 13, 14.

The reinforced tautometric recurrence μεθέπων *vv.* 59, 13 is significant, suggesting that amid the praises of Aeakidae and Bassidae the poet is mainly concerned with the career of the victor Alkimidas; for παῖς ἐν-αγώνιος ταύταν μεθέπων Διόθεν αἴσαν is echoed by μεθέπων διδυμον... τοῦτο γαρύων εὐχος ἀγώνων ἄπο, so that we have four recurrences of which one is tautometric. The exact responson of Ποσειδάων *v.* 42, to Ἴσθμοῖ *v.* 19, may be intentional. The exact responson of -νεσι *vv.* 38, 15 is curious.

The last two feet of the sixth verse with the seventh verse of the strophes and antistrophes have met with hard usage from scribes or grammarians. Critics have in most cases altered every place. My latest text, which is more conservative than that of my first edition, alters four places out of the six, *viz.* all except 'Αντ. β' and 'Αντ. γ'. Boeckh alters all except 'Αντ. β', and Bergk all except Στρ. α' (changing Στρ. β', 'Αντ. β'

seriously). It would only bewilder the student to record the various conjectures which have been propounded.

Bergk changes *τε πέφαντ'* to *πέφαντ'*. 'Αντ. α'.

*εὐκλέα· παροιχ.* to *εὐκλεᾶ· οίχ.* Στρ. β'.

*ταύτας | αἷμα πάτρας* to *τῶντοῦ | αἵματος.* 'Αντ. β'.

*ἔμπεσ'* Ἀχιλεὺς to Ἀχιλεὺς (δειξέ).

*καββάς* to *καταβάς.* Στρ. γ'.

*ἐπὶ εἴκοσι* to *ἐπ' εἴκοσι.* 'Αντ. γ'.

For the resolution of the first syllable of the irrational choree in *ἐπέων*, Ἀχιλεὺς, and *v.* 59 -os ἔβαν cf. O. 11. 57, 105, N. 3. 14.

The mode is Æolian; the metre logaædic.

## STROPHE.

1	υ :	--	-≡	~υ	-υ	L	υυυ	L ]
2		-υ	~υυ	-υ	L	-υ	~υυ	L ]
3		υυυ	~υυ	L	υυυ	~υυ	~υυ	~υυ   - Λ ]
4	ω :	~υυ	~υυ	L	υυυ	-υ	-υ	- Λ ]
5	ω :	L	~υυ	~υυ	L ]			
6		~υυ	~υυ	L	L	~υυ	L	υυυ   -υ*    -υ   ≡ > ]
7		L	~υυ	~υυ	-υ	-υ	- Λ ]	

## EPODE.

1	~υυ	L	~υυ	~υυ	L	υυυ	L ]
2	~υυ	υυυ	-υ	L ]			
3	L	~υυ	~υυ	~υυ	L	~υυ	L ]
4	~υυ	~υυ	~υυ	-υ	- Λ ]		
5, 6	> :	~υυ	L	~υυ	~υυ	-† υυ	-υ   - Λ ]
7, 8	υ :	-υ	L	-† υυ	L	~υυ	-υ   - Λ ]
9		L	~υυ	~υυ	~υυ	- Λ ]	

*Vv.* 1—4 and *vv.* 5—7 of the strophe form two periods, the first antithetic, of 7.8.8.7 feet, the second perhaps palinodic, of 4.6.4.6 feet. *Vv.* 1—3 and 4—9 of the epode form two periods, the first antithetic mesodic of 7.4.7 feet, the second perhaps antithetic of 5.7.7.5 feet. The ratio of the periods is thus 3 to 2 in the strophe, 2 to 3 in the epode. The strophe is mainly composed of second and third Glyconics.

\* Incisio, or else end of verse.

† Caesura.

## ANALYSIS.

*vv.*

- 1—7. Men and gods are of common origin but have diverse powers, yet men, for all their ignorance of the future, are a little like immortals.
- 8—11. The victor's family illustrates this. For its powers are shown in alternate generations.
- 11—25. Celebration of the success of the victor and his ancestors.
- 25—27. No other family has won more boxing matches.
- 27—29. The poet's high praises are true and proper.
- 29; 30. He invokes the Muse to glorify the victor.
- 30, 31. Bards and chroniclers revive the memory of great deeds.
- 32—46. Such as those of the Bassidae which the poet enumerates.
- 47—56. Praise of older Aeakidae, especially of Achilles.
- 57—59. But the present achievement is ever most interesting.
- 59—63. The poet willingly undertakes the double duty of proclaiming the twenty-fifth victory of the clan.
- 63—65. The lot disappointed them of two Olympian victories.
- 66—end. Melésias as a trainer is as pre-eminent as a dolphin is for swiftness among creatures of the deep.

Στρ. α'.

ι Ἐν ἀνδρῶν, | ἐν [καὶ] θεῶν γένος· ἐκ μιᾶς δὲ πνέομεν

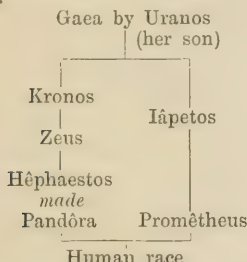
**1** 'The race of men (and) of gods is one and the same, *for* we have our life from one and the same mother (Γαῖα). But difference of faculties distinguishes us, inasmuch as the one &c.' Commonly read after the mss. ἐν ἀνδρῶν, ἐν θεῶν γένος. Most commentators render in effect, with Cookesley, 'The race of man is one, the race of gods is another, though both are created of one mother. But a totally different power distinguishes (*the two races*), since the one is worthless, but the firm heaven eternally remains an imperishable mansion (*for the other*). Yet we resemble them to a certain degree.'

My version is admissible even without the insertion of καί. The presumed ἐν—ἐν = 'one'—'another' demands illustration. If, on the other hand, there is a metrical division after ἀνδρῶν, the likelihood of which can be seen at a glance, the order is equivalent to ἐν, ἐν ἄ. θ. γ. Cf. O. and P. p. xxv. As the Greek for 'one' occurs thrice in the space of so few words, each and all of the three must be intended to emphasise the idea of *unity*. The asyndeton is not inappropriate in a solemn conjunction of opposed ideas. Cf. P. 3. 30 κλέπτει τέ μιν | οὐ θεὸς οὐ βροτὸς ἔργοις οὔτε βουλαῖς. πνέομεν



2 ματρός ἀμφότεροι· διείργει δὲ πᾶσα κεκριμένα  
 3 δύναμις, ὡς τὸ μὲν οὐδέν, ὁ δὲ χάλκεος ἀσφαλὲς αἶεν  
 ἔδος  
 4 μένει οὐρανός. ἀλλά τι προσφέρομεν ἔμπαν | ἧ μέγαν

Cf. Soph. *Trach.* 1160 πρὸς τῶν (? βροτῶν) πνεύτων μηδενὸς θανεῖν ἔπο (ἐμοὶ ἦν πρόφαντον). The following stemma exhibits the common descent of gods and men from Gaea.



2 διείργει Cf. N. 7. 6 εἴργει δὲ πῶτμω ζυγέσθ' ἕτερον ἕτερα. πᾶσα 'Wholly,' cf. *Madv.* § 86 a; or 'in every case,' cf. N. 5. 16. κεκριμένα Cf. *Hes. Scut. Herc.* 55 Ἴφικλῆ...κεκριμένην γενεήν, i.e. distinguished from Hêrakles. Schol. ἡ ἀμετάβλητος ἢ ἡ κεχωρισμένη, the latter is clearly right. For the construction of the participle and substantive cf. O. 9. 103, I. 7. 12 δέϊμα παροισχόμενον, N. 9. 6.

3 ὡς The Schol. explains by τοσοῦτον ὥστε, a Herodotean use found in Xenophon and Attic poets with antecedent expressed (*Madv.* § 166 c Rem. 2). This then is open to question. In the cases where ὡς = 'for' or 'since' it introduces a cause, not, as here, an illustration which comes nearer to effect than to cause. The closest parallel I know of is Eur. *Hippol.* 651 νῦν δ' αἰ μὲν ἔνδον δρῶσιν αἰ κακαὶ κακὰ | βουλεύματ', ἔξω δ' ἐκφέρουσι πρόσπολοι | ὡς ('just as') καὶ σύ γ' ἡμῶν

Πατρός, ὦ κακὸν κάρα, | λέκτρων ἀθίκτων ἡλθεσ ἐς συναλλαγάς. Din-dorf takes the ὡς as exclamatory with a full stop before it, 'How manifest it is that...' χάλκεος Cf. I. 6. 44, P. 10. 27, Il. 5. 504, 17. 425. So *Milton Par. L.* 7. 199 'chariots winged | From th' armoury of God, where stand of old | Myriads between two brazen mountains lodged | Against a solemn day.' ἀσφ. αἰ. ἔδ. Cf. *Hes. Theog.* 126 Γαῖα δέ τοι πρῶτον μὲν ἐγένετο ἴσον ἑαυτῇ | Οὐρανὸν ἀστεροέσθ' ἵνα μιν περὶ πάντα καλύπτου, | ὄφρ' εἴη μακάρεσσι θεοῖς ἔδος ἀσφαλὲς αἰεὶ.

4 προσφέρομεν 'We resemble.' Cf. *Frag.* 19 θηρὸς πετραίου χρωτὶ μάλιστα νόον προσφέρων. The tragic fragment quoted by the Schol. on N. 3. 127 καὶ παιδὶ καὶ γέροντι προσφέρων τρόπους, interpreted πάσῃ ὀμιλῆσαι ἡλικία δυνάμενος καθ' ἕαστον μέρος τῆς ἡλικίας, does not seem to the point. If νόον, φύσιν or any part or aspect of self be expressed the middle is not required to further indicate self. Still *Dissen's* observation remains true that compounds of φέρω are not seldom used intransitively, e.g. ἀναφέρειν, ἐκφέρειν, συμφέρειν, which bear the same sense in active and middle (while διαφέρειν = 'to be different,' προφέρειν, ὑπερφέρειν = 'to excel'). ἔμπαν Refers back, though followed by καίπερ. Cf. N. 4. 36. The poet seems to regard a knowledge of the future as the most distinctive characteristic of divinity. For man's lack thereof cf. O. 12. 7—9, I. 7. 14, *Bacchyl.* 10. 46 τὸ μέλλον | δ' ἀκρίτους τίκτει τελευτάς.

- 5 5 νόον ἦτοι φύσιν ἀθανάτοις,  
6 καίπερ ἐφαμερίαν οὐκ εἰδότες οὐδὲ μετὰ νύκτας | ἄμμε  
πότμος 10  
7 οἶαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.  
Ἄντ. α΄.  
1 τεκμαίρει | καὶ νῦν Ἀλκιμίδα τὸ συγγενὲς ἰδεῖν 15

5 ἦ...ἦτοι Rare or unique order: ἦτοι, ἦτοι—γε usually precede ἦ. The τοι shows that the godlike physique is more common than the godlike mind. Cf. Thuk. 6. 34, 2, 40. 1. φύσιν 'Physique.' Cf. I. 3. 67 οὐ γὰρ φύσιν Ὀαριωνεῖαν ἔλαχεν, *ib.* 5. 47. Pindar in these places includes beauty and strength as well as 'stature' for which Soph. *Oed. Rex* 740 is quoted. Note that μέγαν is emphatic. Only the finest specimens of humanity, which show likeness to divinity, are θεοειδής, θεοεικέλος.

6 ἐφαμερίαν For form cf. N. 3. 2. For adj. used adverbially cf. v. 39, O. 13. 17, 7. 31, Eur. *El.* 860, *Hippol.* 1219 καὶ δεσπότης μὲν ἰππικοῖσιν ἦθεσι | πολὺς ξυνοικῶν ἦρπασ' ἠνίας χεροῖν. μετὰ νύκτας 'Night by night.' Critics have altered to κατὰ ν. (Pauw), νυχθιαν τῖς (Hartung), μεσονύκτιον τῖς ἄμμε (mss. ἄμμε) πότμος τίν' ἔγραψε (Rauchenstein); but μεθ' ἡμέραν gives enough support.

7 οἶαν τιν' So Böckh after Hermann for mss. ἄν τιν' and ἄντιν'. ἔγραψε Cookesley renders 'marks out,' the στάθμα being the γραμμή, the line marking the end of the course. Cf. P. 9. 118. Dissen translates *jussit proprie, legem scripsit*. For στάθμαν cf. Eur. *Ion* 1514 παρ' οἶαν ἤλθομεν στάθμην βίου. Both these constructions need ἄμμε and also δραμεῖν ποτὶ, for which, however, see P. 9. 123 δίκον | φύλλ' ἔπι. Mezger quotes P. 6. 45, wrongly both there and here, explaining στάθμαν as 'die Messschnur, die Schmitze, welche durch den Röthel

mit dem sie gefärbt ist die Linie bezeichnet, nach welcher man sich zu richten hat.' But it is precisely the lack of guiding lines which the poet asserts. Render 'to run to what goal Destiny (as ἀγωνοθέτης) enters our names.' The goal is a crisis of success or failure in a man's struggles and hopes of τὸ προσφέρειν τι ἀθανάτοις. The issue of such struggles is ever unknown, and their direction may have to be changed unexpectedly. Note that ποτὶ with the accus. cannot possibly mean 'by' either here or P. 6. 45, or anywhere else. Note that ἔγραψεν is a gnōmic aorist (so too ἔδσσαν v. 10, ἔμαρψαν v. 11) and should not be translated 'has marked out, has prescribed, vorgezeichnet hat.' This passage is recalled by Euripides, *Orest.* 981, βροτῶν δ' ὁ πᾶς ἀστάθμητος αἰών.

8 καὶ νῦν So best mss., but so too P. 9. 71. 'So in the case before us Alkimidas gives proof to be seen that the genius of his race is like that of corn-bearing tilth.' τὸ συγγενὲς Dissen's interpretation must be right, as the alternation in successive generations extends over the victor's family and is peculiar to it. For the phrase cf. P. 10. 12, where the sense is limited to the manifestation in one individual of hereditary qualities. In fact τὸ συγγενὲς in its widest sense is whatever is derived from πότμος συγγενής I. 1. 39, N. 5. 40. The Schol. interprets τὴν πρὸς τὸ θεῖον ἡμῶν συγγένειαν, Hermann, 'τοῦ συγγενεῖς, which is included in my



ε καὶ πεντάκις Ἴσθμοῖ στεφανωσάμενος,

20 f Νεμέα δὲ τρίς,

g ἔπαυσε λάθαν

35

h Σωκλείδα, ὃς ὑπέρτατος

i Ἀγησιμάχῳ νίεων γένετο.

Στρ. β'.

1 ἐπεὶ φοί | τρεῖς ἀεθλοφόροι πρὸς ἄκρον ἀρετᾶς

25 2 ἦλθον, οἶτε πόνων ἐγεύσαντο. σὺν θεοῦ δὲ τύχα 40

3 ἕτερον οὐ τίνα φοῖκου ἀπεφάνατο πυγμαχία πλεόνων

fact cf. Paus. 6. 18. 5. Praxidamas won, *πυγμαῖ*, Ol. 59. It seems to me evident that a verb is missing. Of course a lacuna is assumed. Experts in *ductus litterarum* seem to ignore the possibility of complete defacement.

21 'He put an end to the oblivion of Sôkleidas,' by causing him to be proclaimed as a victor's father. Or was he grandfather, *ὑπέρτ.* being 'best'?

22, 23 The comma mitigates the hiatus before ὃς, but perhaps Σωκλείδα should be read. *ὑπερτ.* 'Most distinguished.' *Ἀγησι.* Note the almost possessive dative. Cf. O. 9. 15. *γένετο* 'proved to be.' The implication is that Alkimidas' father is the most distinguished son of Praxidamas. As Agésimachos does not seem to have been a victor, the alternative of *vv.* 8—11 is limited to three generations.

24 *ἐπέε*. Most editors except Bergk and Mommsen read *ἐπεὶ οἱ*. But one Schol. makes *οἱ* the pronoun, referring it to Sôkleidas. *φοί*. Cf. Bacchyl. I. 17, τῶν (*παλῶν*) ἕνα οἱ Κ[ρο]νίδας [... Ἴσθμ]ύονικον | θῆκεν. *ἄκρον ἀρετᾶς*. Cf. P. 11. 55, I. 3. 50 τέλος ἄκρον, Simon. *Frag.* 58 [32]. 6 ἐς ἄκρον *ἀνδρείας*, Theokr. 1. 20.

25 ἐγεύσαντο Cf. P. 10. 7, *γεύεται γὰρ ἀέθλων*, I. 4. 20. *τύχα* Cf. N. 4. 7, 5. 48, P. 2. 56 τὸ *πλουτεῖν σὺν τύχῃ πότμου σοφίας ἄριστον* (which should perhaps be rendered, 'to be wealthy with the kindly aid of fate is far better than cleverness'; in my first volume I followed Dissen. For *σοφίας ἄριστον* cf. Theognis 173 *ἀνδρ' ἀγαθὸν πενήν πάντων δάμνησι μάλιστα | καὶ γῆρως πολιοῦ, Κύρνε, καὶ ἠπιάλου*) also O. 8. 67, P. 8. 53. In Pindar *τύχα* means (1) whatever man encounters or attains by the overruling guidance and influence of higher powers, (2) such guidance and influence, when the power is mentioned. The only point of contact between this *τύχα* and our *chance* is its *ἀφάνεια* to mortals.

26 *ἀπεφάνατο* Gnômic aorist and causal middle (see on N. 9. 43); 'is wont to cause to give account as steward of more crowns in its *penetralia* than all Hellas (besides can number in one family).' The voice and tense are generally ignored, with the rendering 'Boxing has ordained,' and *μυχῶ* is taken with 'Ελλ. ἀπ. after *Il.* 6. 152, *ἔστι πόλις Ἐφύρη μυχῶ Ἀργεὸς ἵπποβότοιο*; but the phrase is intolerable. The use of *φοῖκον* for 'family' is like our use of 'house.'



- 4 ταμίαν στεφάνων μυχῶ Ἑλλάδος ἀπίσας. | ἔλπομαι 45  
 5 μέγα φειπὼν σκοποῦ ἄντα τυχεῖν  
 6 ὦτ' ἀπὸ τόξου ἰεῖς· εὐθὺν' ἐπὶ τοῦτον ἄγε, Μοῖσα,  
 οὔρου ἐπέων  
 30 7 εὐκλεία· παροιχομένων γὰρ ἀνέρων 50  
 Ἄντ. β'.  
 1 αἰοδαὶ | καὶ λόγιοι τὰ καλὰ σφιν ἔργ' ἐκόμισαν,  
 2 Βασσίδαισιν ἄτ' οὐ σπανίζει· παλαίφατος γενεαί,  
 3 ἴδια ναυστολέοντες ἐπικώμια, Πιερίδων ἀρόταις 55  
 4 δυνατοὶ παρέχειν πολὺν ὕμνον ἀγερῶχων | ἐργμάτων  
 35 5 ἔνεκεν. καὶ γὰρ ἐν ἀγαθέα  
 6 χεῖρας ἱμάντι δεθεῖς Πυθῶνι κράτησεν ἀπὸ ταύτας |  
 αἷμα πάτρας 60  
 7 χρυσαλακάτου ποτὲ Καλλίας ἀδῶν  
 Ἐπ. β'.  
 α ἔρνεσι Λατοῦς, παρὰ Κασταλία τε Χαρίτων 65

27 For metaphor cf. O. 1. 112, 2. 89, N. 1. 18, 9. 55.

28 σκοποῦ ἄντα Mingarelli for mss. ἄντα σκοποῦ. Probably a gloss supplying the omission of one of these words was incorporated into later mss. out of place. B. reads *τετυχεῖν*, and a Schol. records a v. l. *ἂν τετυχεῖν*. Though in Soph. *Phil.* 629 *ἂν* is with, not after, *ἐλπίσαι*, Thuk. vii. 61 τὸ τῆς τύχης κἂν μεθ' ἡμῶν ἐλπίσαντες στήναι gives some support to *ἂν τε*— . But the less positive construction, even were it amply supported, would be out of place here.

29, 30 ἄγε κ.τ.λ. So mss. See *Introd.*

29 ὦτ' Cf. P. 10. 54. ἰεῖς Cf. Soph. *Aj.* 154, τῶν γὰρ μεγάλων ψυχῶν ἰεῖς | οὐκ ἂν ἀμάρτοι. τοῦτον Sc. οἶκον. οὔρου Cf. O. 9. 47, P. 4. 3.

30 εὐκλεία For acc. sing. εὐκλέα, regularly contracted into

εὐκλεᾶ or shortened into εὐκλέα.

31 λόγιοι So mss. Böckh λόγοι. Cf. P. 1. 93, 94, v. 47 *infra*. τὰ κ. σφ. 'Their noble needs.' For quasi-possessive dat. cf. v. 23.

33 ἀρόταις Cf. P. 6. 1—3, N. 10. 26.

34 ὕμν... ἔργμ. Cf. N. 4. 83.

35 ἀγαθέα Its meaning as shown by its usage should prevent connexion with ἀγαθός. Bacchyl. 3. 52 *ἐς ἀγαθεᾶν... Πυθῶ*.

36 αἷμα In apposition with Καλλίας. So Hor. *Od.* 2. 20. 6, *non ego pauperum sanguis parentum*.

37 ἀδῶν 'Having found favour with.' Artemis and Apollo were with Lēto patrons of the Pythian games. For ἔρνεσι cf. I. 3. 63, Soph. *Oed. Col.* 1108 ὦ φίλτατ' ἔρνη, and the use of θάλος, ὄζος. Cf. Bacchyl. 5. 86 ff. *τίς ἀθανάτων | ἢ βροτῶν τοιοῦτον ἔρνος θρέψεν ἐν ποίᾳ χθονί;*



- b ἐσπέριος ὀμάδῳ φλέγεν·  
 40 c πόντον τε γέφυρ' ἀκάμαντος ἐν ἀμφικτιόνων  
 d ταυροφόνῳ τριετηρίδι Κρεῶντίδαν  
 e τίμασε Ποσειδάνιον ἄν τέμενος· 70  
 f βοτάνα τέ νίν  
 g ποθ' ἀλέοντος  
 45 h νικάσαντ' ἔρεφ' ἀσκήοις  
 i Φλιούντος ὑπ' ὠγυγίοις ὄρεσιν.
- Στρ. γ'.
- 1 πλατεῖαι | πάιτοθεν λογιόισιν ἐντὶ πρόσοδοι 75  
 2 νᾶσον εὐκλέα τάνδε κοσμεῖν· ἐπεὶ σφιν Αἰακίδαί  
 3 ἔπορον ἔξοχον αἶσαν ἀρετὰς ἀποδεικνύμενοι μεγάλας, 80  
 50 4 πέταται δ' ἐπὶ τε χθόνα καὶ διὰ θαλάσσης | τηλόθεν  
 5 ὄνυμ' αὐτῶν· καὶ ἐς Αἰθίοπας  
 6 Μέμνονος οὐκ ἀπονοστάσαντος ἐπᾶλτο· βαρὺ δέ σφι |  
 νεῖκος Ἀχιλεὺς 85

39 'Was lauded with loud chorus of songs,' *i.e.* in the κῶμος. In P. 5. 42 φλέγω is used thus, but transitively; intransitively but literally O. 2. 72.

ἐσπ. For adverbial adj. cf. *v.* 6, Aesch. *Sept. c.* Th. 6, 72, 80, 81, Il. 17. 384 τοῖσι πανημερίοις ἔριδος μέγα νεῖκος ὀρώρει. For *light-words* applied to *sound* cf. O. 1. 23, 93, N. 3. 84, 9. 41, Aesch. *Sept. c.* Th. 100 κτύπον δέδορκα, Soph. *Oed. R.* 126, *Phil.* 201.

40 The 'impregnable causeway through the sea' is the Isthmos of Corinth.

41 Κρεωντ. Of course this may be the name of an individual, but probably the Schol. is right in saying it is Kallias' patronymic, as the *σε* shows a close connexion between the two names, and Pindar generally specifies relationships.

43, 44 'The lion's herb' is the parsley of Nemea.

45, 46 For the two adjectives

ἀσκ., ὠγ. cf. O. and P. p. xxiv. ἔρ. ἀσκ. mss. ἔρεψε δασκ., corr. Schmid. Hermann νικῶντ' ἤρεφε δασκήοις. Relative to Nemea the Phliasian mountains to the South and West are shadowless.

47 Cf. I. 2. 33, 3. 19 and 20. The notion of *bringing* classifies the inf. κοσμεῖν as an inf. of purpose, cf. Soph. *Oed. R.* 198 and Jebb's note.

48 τάνδε For the demonstrative cf. P. 9. 91 πόλιν τάνδ'.

49 If αἶσαν = 'lot,' σφιν = τοῖς νησιώταις. If αἶσαν = 'prescribed path, career,' σφιν = λογιόισιν. See note on αἶσαν N. 3. 15, 16.

52 ἐπᾶλτο 'Extended its swoop.' Darbishire, *Reliq. Philol.* p. 51, separates *ἔπαλτο* from ἄλλομαι. Pindar neglects the digamma (as in ἀποικεῖν, ἀποικία) following Epic usage. The Homeric poems retain the digamma twice ἐπιάλμενος, cf. Curt. *Greek Verb* (Trans.) p. 26. mss. βαρὺ δέ σφι νεῖκος ἔμπεσ'

7 ἔμπαιε χαμαὶ καταβὰς ἀφ' ἀρμάτων

Ἄντ. γ'.

- 1 φαεννᾶς | υἷον εὐτ' ἐνάριξεν Ἄοος ἀκμᾶ  
 55 2 ἔγχεος ζακότοιο. καὶ ταύταν μὲν παλαιότεροι 90  
 3 ὁδὸν ἀμαξιτὸν εὐρον· ἔπομαι δὲ καὶ αὐτὸς ἔχων μελέταν·  
 4 τὸ δὲ πᾶρ ποδὶ ναὸς ἐλισσόμενον αἰεὶ | κυμάτων 95  
 5 λέγεται παντὶ μάλιστα δονεῖν  
 6 θυμόν. ἐκόντι δ' ἐγὼ νώτῳ μεθέπων δίδυμον ἄχθος |  
 ἄγγελος ἔβαν,  
 60 7 πέμπτον ἐπὶ φείκοσι τοῦτο γαρύων 100

Ἐπ. γ'.

- a εὐχος ἀγώνων ἄπο, τοὺς ἐνέποισιν ἱεροῦς,  
 b Ἀλκιμίδ', ὃ τοι ἐπάρκεσεν  
 c κλειτᾶ γενεᾷ· δύο μὲν Κρονίου πᾶρ τεμένει, 105  
 d παῖ, σέ τ' ἐνόσφισε καὶ Πολυτιμίδα  
 65 e κλᾶρος προπετῆς ἄνθε' Ὀλυμπιάδος.

Ἄχι(λ)εὺς χαμαὶ καββάς (κάμβας) ἀφ' ἄ. The corruption of ἔμπαιε (graphic impf.) to ἔμπεσ', after the misplacement of Ἄχιλεὺς, was easy.

54 For theme cf. Nem. 3. 61—63, I. 4. 41, 7. 54.

55, 56 καὶ...καὶ Cf. N. 2. 1.

56 ἀμαξιτόν Elsewhere ὁδός is not expressed, but the adj. is used as a substantive, cf. v. 47.

57 πᾶρ ποδὶ ναὸς 'By the sheet of a vessel,' i.e. close to the πρῶρεῖς. Others understand 'the keel' or 'the steering paddle.' Mr Cecil Torr has shown, *Ancient Ships*, pp. 95, 96, that here and *Od.* 10. 32, *Soph. Ant.* 715—717, *Eur. Or.* 706 f. &c. the ποὺς means the corner of the sail terminating in and held by the leeward sheet; so that the rendering 'sheet' is correct enough, but required explanation.

58 λέγεται 'It is a proverb that.' For κυμάτων μάλιστα cf. *Theogn.* 173 quoted v. 25 *supra*.

δονεῖν θυμ. Cf. *Bacchyl.* 1. 40, 41, ὄντινα κουφάτατον | θυμὸν δονέουσι μέριμναι, P. 6. 36 δονηθείσα φρήν.

59 The 'double burden' is the praise of the clan and the praise of the victor. μεθέπων Cf. v. 13, ἀμφέπει P. 4. 268. ἔβαν See O. 9. 83, 13. 97, P. 4. 268.

60 πέμπτον For scansion cf. P. 9. 114.

62 MSS. Ἀλκιμίδας τό γ' ἐπάρκεσε | κλειτᾶ γενεᾷ. That twenty-five victories were counted to the clan, not to Alkimidas, is proved by the succeeding δύο, of which only one refers to Alkimidas. ἐπάρκ. intrans.

65 ἄνθε' 'Crowns,' cf. O. 2. 50, Ἴσθμοῖ τε κοιναὶ Χάριτες ἄνθεα τεθρίππων δωδεκαδρόμων | ἀγαγον. It seems hardly probable that the 'random lot' can refer to the pairing of the competitors; for to be drawn with antagonists who were too strong for them was to be defeated on their merits, and the poet

*f* δελφίνι κεν  
*g* τάχος δι' ἄλμας  
*h* ἴσον εἴποιμι Μελησίαν  
*i* χειρῶν τε καὶ ἰσχύος ἀνίοχον.

110

was hardly likely to recall such unpleasant reminiscences. But if one of their antagonists drew one or two byes, they might well be too much exhausted to throw an acknowledged inferior, who was comparatively fresh. It is therefore manifestly quite possible that the honors of the wrestling match, especially of that for boys, did not always rest with the technical victor. Perhaps however the number of competitors sent from Aegina was limited by lot. Of course it is possible that A may be able to throw B by a particular trick by which B is baffled, and that similarly B can throw C and C can throw A; so that if B and C drew together A would throw D and B and win, whereas if A draws with C, B wins; but still, if A be defeated, it is a poor consolation to hint that he might have won had he been differently paired. But one Schol. seems to have had *ἄνθους προπετής κλᾶρος*, and explains that premature growth of hair excluded them from the boys' wrestling match!

**66** For the simile cf. P. 2. 51, Frag. 1, 6. 'I will say of Melésias as a trainer eliciting skill and strength that he is equal to a dolphin as to speed through the brine': i.e. as the dolphin is unsurpassed in speed, so is he unsurpassed in his profession. For *ἀνίοχον* cf. Simon, *Frag.* 149 [206] *γνώθι Θεόγνητον προσιδῶν τὸν Ὀλυμπιονίκαν | παῖδα, παλαισμοσύνας δεξιὸν ἠνίοχον, | κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χείρονα μορφῆς.* For *ἴσον εἴποιμι* Bergk proposes *εἰκάζοιμι* or *ἰσάζοιμι*, Bury *ἴσον σποῖμι*, giving the exact metre of the two corresponding lines. A Schol. says *ἀντι τοῦ ἴσον ἂν εἴποιμι καὶ τὸν Μελ. τῷ τάχει δελφίνι τῇ ἰσχύϊ καὶ τῇ τέχνῃ.* The spaced words, however, do not seem to be commented upon, but only transcribed. Pindar uses the Epic *ἴσο* in *ἰσοδαίμων* N. 4. 84, *ἰσόδενδρος* Frag. 142, but always (12 times) *ἴσο-* when not part of a compound. In this epode *δελφ-* v. 66 corresponds to two short syllables. For mention of the aleipta at the end of the ode cf. N. 4.

## NEMEA VII.

### ON THE VICTORY OF SÔGENES OF AEGINA IN THE BOYS' PENTATHLON.

#### INTRODUCTION.

SÔGENES, son of Theáron, of the family of the Euxenidae, of Aegina, won the victory commemorated in this ode in Ol. 79. 4, B.C. 461, according to Hermann's alteration of the impossible date Nem. 18' in the Schol. to Nem. 18', the 54th Nemead. The Schol. goes on to state that in the Nemead 17 the pentathlon was introduced at Nemea. I do not think it right to alter this date, as it is possible that to it the date of Sôgenes' victory was erroneously assimilated\*. The competitors all contested at the same time and were placed in each kind of trial, only being paired for the wrestling, which came last; the order being—1. *leaping*, 2. *running*, 3. *discus-hurling*, 4. *spear-throwing*. The victor only had to beat his rivals in three contests out of the five. Generally the winner in the discus-throwing would not win in the running. The wrestling took place in the heat of the afternoon (*cv.* 72, 73). It may have been permissible for the judges to omit the wrestling, if a competitor who was known to be a good wrestler and in wrestling condition had already secured the victory. Or again, such a victor might have been excused from wrestling contested to settle second and third places. In the 2nd, 3rd and 4th contests there was a line which must not be over-stepped before throwing or starting (*c.* 71). I think that Sôgenes had over-stepped this line and so lost the spear-throwing after winning in the leaping and discus-throwing. According to the Schol. (*c.* 94 [65]) the poet had given offence to

\* That the pentathlon was introduced before Nem. 17' is proved by Hêrod. 6. 92, 9. 75 (Bergk).

Æginétans in a Dithyramb sung at Delphi by his version of Neoptolemos' death. The Schol. tells us that Aristarchos' pupil Aristodémos explained the invocation of Eileithyia as referring to Sôgenes being the child of Theârion's old age, which view is said to be confirmed by an epigram by Simonides. The name Sôgenes suggests that the hope of offspring was small until he was born. Aristodémos also says that Pindar had *seemed* to represent Neoptolemos as having gone to Delphi ἐπὶ ἱεροσουλίᾳ, Schol. v. 150 [103].

The various suppositions proposed by myself and others to invest sundry phrases with special appropriateness are superfluous and vexatious. Holmes is particularly unhappy in inferring from *vv.* 90 ff. that Sôgenes had not been duly filial. If an elderly man tells a lad to be good, he need not be supposed to imply that he had been bad. It is not necessary to accept even the story of the offensive Dithyramb, and it is idle to assume that Theârion was unpopular or needed any consolation, or that there are political allusions in the poem, or that Theârion had a relative afflicted with feeble health or was himself an invalid or had contended in games and failed. The following simple account of the connexion of thought is amply sufficient. The rapid transition through *vv.* 17, 18 from youth enjoying the favor of Eileithyia, the Fates, and Potmos to Death is perfectly natural to the moralist and poet and is from an artistic point of view startlingly effective, but it may well have sounded to Sôgenes and his friends harsh and ill-omened as the scream of a vulture. To this harsh note the poet—after repeating it with slight variations *vv.* 30, 31 and 42—refers *vv.* 75, 76 εἴ τι πέραν ἀερθεῖς | ἀνέκραγον, and he makes up for it and does away with all foreboding of evil by the prayer of *vv.* 98—101. Moreover the theme of Death leads up to the mythical portion of the ode which treats of the triumphs, wanderings, ignominious death and consequent apotheosis of Neoptolemos. The selection of this topic is relevant for more than one reason. Neoptolemos was more of a victor than any other of the Aekidae and was the nearest approach to a Boy Victor presented by the Mythic cycles of Hellas. He was also the victim of inhospitality, and his posthumous honors vindicated the principles of hospitality, which the poet naturally has much in mind when celebrating an Euxenid (as Mr Bury has observed), see *vv.* 43, 48, 61, 70, 86. Yet again as a τεθρακὸς βοάθοος he was a permanent θεαρός at Delphi and so connected in idea with



the son of Theârion, even if Theârion had nothing to do with the theôri of N. 3. 69, and his resting-place by Apollo's temple is a parallel to Sôgenes' home by the *τεμῆνη* of Hérakles. After asserting (*vv.* 11—16) that noble deeds can only be rescued from oblivion by song—a topic which, recurring *vv.* 20—23, 31, 32, 51—53, 61—63, forms one of the leading motives of the ode—the poet takes occasion to vindicate and illustrate his method, namely that of tempering encomiums with warning, advice, and even censure. He is a moralist and teacher whose inspirations are not held in check by considerations of gain (*v.* 18). *Vc.* 20 *ἐγὼ δέ*—30 *Ἰλίου πόλιω* form an apposite parenthesis, illustrating the nature of the highest kinds of fame (*κλέος ἐτήτυμον v.* 63) and song. Second-rate heroes like Odysseus depend for fame on false praise, while an Ajax or a Neoptolemos can afford to have their failures and faults mentioned. It is further implied, *vv.* 20—27, that success is often undeserved and that unmerited failure or humiliation is but a stepping stone to higher honor than ever. Thus we are prepared to recognise the wanderings and the ignominious death of Neoptolemos as bridges connecting triumph with triumph. Whatever Pindar may have retracted about Neoptolemos, the notice of his death (*v.* 42) would without the context have been brutally offensive. Sôgenes' failure in the spear-throwing, *vv.* 71—73, entailed toil and danger, but made his victory after all more praiseworthy; so that he is brought into line with Ajax and Neoptolemos, and the allusion to his mishap is rendered a source of gratification, and gives extra zest to the praise which, if kept up indiscriminately, might cloy (*vv.* 52, 53) and prove monotonous (*vv.* 104, 105).

This ode is full of repetition—with variations—of sentiments and of verbal echoes (with some phonetic echoes), as may be expected in a poem in which several motives are artistically blended into a harmonious though diversified whole. Some of the echoes are effective. For instance *τὸ τερπνόν v.* 74 (the syllable *τερπ-* constituting a whole choree) is tautometric with *τὰ τέρπν' ἄν- v.* 55, and we understand that part of Sôgenes' delight is the honey and roses of song (*μέλι v.* 55 recalling *μελίφρον' αἰτίαν v.* 11) with due *ἀνάπανσις*; the negative particles are tautometric in *vv.* 18 and 60 in which occur *βλάβεν* and *ἀποβλάπτει* respectively, so that, taking these verses with *vv.* 25, 32, 52 f., 63 and 68 f., we see that Theârion's *σύνεσις* is that of a *μαθὼν* capable of appreciating the poet's method. The exact echo *πολι-* (*v.* 85) of *πόλιω* (*v.* 35) shows that the echo



## EPODE.

1 ∪ ∪ ∪ ∪ | - ∪ | L | ~ ∪ ∪ | - ∪ | ∪ ∪ ∪ ∪ ]  
 2 ∪ ∪ ∪ ∪ | - \* ∪ ∪ | L | - \* ∪ ∪ | L ]  
 3 - ∪ | ~ ∪ ∪ | L | ∪ ∪ ∪ ∪ | - ∪ | L ]  
 4 ∪ ∪ ∪ ∪ | ~ ∪ ∪ | L | ∪ ∪ ∪ ∪ | - ∪ | L ]  
 5 ∪ ∪ ∪ ∪ | ~ ∪ ∪ | - ∪ | L | ∪ ∪ ∪ ∪ | ~ ∪ ∪ | - ∪ | - ∪ |  
 L | - ∪ ]

*Iv.* 1—4 and 5—8 of the strophe form two periods, the first antithetic mesodic of 43.43.4.34.34 feet with a choreic mesode; the second palinodic of 6.7.6.7. The Epode is an antithetic period of 5.5.6.6.55 feet.

## ANALYSIS.

*vv.*

- 1—8. Invocation of Eileithyia, to whom men owe life and glorious youth. Men are destined to divers careers, but she has given Sôgenes glory as a Pentathlete.  
 9, 10. (No wonder.) For he dwells in the city of the Æacids.  
 11—16. Victory gives a pleasing theme to poets without whom achievements are covered in oblivion.  
 17, 18. Wise mariners wait for a good wind, and do not suffer loss through impatience for gain.  
 19, 20. Rich and poor must equally die (and be forgotten unless the rich be immortalised by song).  
 20—23. Homer by his art gave Odysseus too high fame.  
 23, 24. Most men are blind of heart.  
 24—30. Had men known the truth, mighty Aias would not have slain himself.  
 30, 31. Death is the common lot.  
 31—34. But the honor of those whose fame God cherishes lives.  
 34, 35. Who visit Delphi (as perhaps Sôgenes intended).  
 35—48. There lies Neoptolemos after noble exploits slain there, that an Æacid might preside over Pythian rites.  
 48, 49. Three words suffice; that witness presides over games with perfect honesty.  
 50—52. Aegina furnishes examples of glory.

\* Caesura.

*vv.*

- 52, 53. But too much praise is distasteful.  
 54—58. Our lives naturally differ, no one attains prosperity in every respect.  
 58—60. Theâriôn enjoys a reasonable amount—a reputation for bravery and unimpaired intelligence (so that he can do the poet justice).  
 61—69. The poet's defence against the charge of having calumniated Neoptolemos.  
 70—79. Praise of Sôgenes with  
 80—84. Adoration of Zeus.  
 84—86. Who became the father of Aeakos that he might rule over Aegina and be a comrade to Hêrakles.  
 87—89. Now a good neighbour is a supreme blessing.  
 89—94. Such is Hêrakles to Sôgenes.  
 94—101. Prayer to Hêrakles for Sôgenes and Theâriôn.  
 102—104. The poet resumes his protest that he has not spoken disrespectfully of Neoptolemos.  
 104, 105. To repeat the same thing three or four times is foolish.

Στρ. α'.

- 1 Ἐλείθνια, πάρεδρε Μοιρᾶν βαθυφρόνων,  
 2 παῖ μεγαλοσθενέος, ἄκουσον, Ἥρας, γενέτειρα τέκνων·  
     ἄνευ σέθεν  
 3 οὐ φάος, οὐ μέλαιναν δρακέντες εὐφρόναν  
 4 τεὰν ἀδελφεᾶν ἐλάχομεν ἀγλαόγυιον Ἥβαν. 5

1 Ἐλείθνια Also *ΕΙΛΕΪΘΝΙΑ* and Ἐλευθώ = 'The Deliverer.' Μοιρᾶν For their attendance at births cf. O. 1. 26 ἐπεὶ γιν (Πέλοπα) καθαροῦ λέβητος ἔξελε Κλωθῶ, 6. 41 τᾶ μὲν ὁ Χρυσοκόμης | πραιῦμητιν τ' Ἐλείθνιαν παρέστασέν τε Μοίρας.

2 Cf. Hês. *Theog.* 922 ἧ δ' (Ἥρα) Ἥβην καὶ Ἄρην καὶ Εἰλειθνιαν ἔτι κτεν. Hêra (cf. *v.* 95) and Hêbê prepare the way for the invocation of Hêrakles, *vv.* 86 ff. The four opening verses are suggested by the name and age of the victor.

μεγαλοσθ. Applied to Zeus by Bacchylides 17. 52.

3 δρακέντες Cf. P. 2. 20. This is the participle of the gnômic aorist, cf. N. 1. 62. The contrasted μέλαιναν...εὐφρ. leads up to the contrast of death and obscurity (*vv.* 19, 13) with youthful life and fame (φαεινναὶ ἀρεταὶ *v.* 51). For the asyndeton cf. N. 6. 1, Frag. 217 σχήσει τὸ πεπρωμένον οὐ πῦρ, οὐ σιδάρεον τεῖχος, P. 3. 30 οὐ θεὸς οὐ βροτὸς.

4 ἐλάχομεν Echoed by λαχόντες

- 5 5 ἀναπνέομεν δ' οὐχ ἅπαντες ἐπὶ φῖσα·  
 6 εἶργει δὲ πότμω ζυγένθ' ἕτερον ἕτερα. σὺν δὲ τὶν  
 7 καὶ παῖς ὁ Θεαρίωνος ἀρετᾶ κριθεῖς 10  
 8 εὐδοξος αἰδέεται Σωγένης μετὰ πενταέθλοισι.  
 Ἄντ. α'.  
 1 πόλιν γὰρ φιλόμολπον οἰκεῖ δορικτύπων  
 10 2 Αἰακιδᾶν· μάλα δ' ἐθέλοντι σύμπειρον ἀγωνία θυμὸν  
 ἀμφέπειν. 15

v. 54. ἀγλαόγ. Cf. Bacchyl. 17. 103 ff. ἀγλαῶν λάμπε γυίων σέλας ὥσ[τε] πυρός. The radiant limbs of the youthful athlete are suggested quite as much as those of the goddess. The suggestion that Pindar had a work of art before his mind "transports us from the realm of poetry to the realm of prose." I erred in suggesting that ἀγλαόγ. may be causative through not seeing that the personification shades off into abstraction at the end of the verse. Or we might say "The force of the adjective is that the" ἀγλαῖα "may be communicated"; but then we get perilously near the realm of prose. Cf. Tyrtaeos 10. 27 f. νέοισι πάντ' ἐπέοικεν, | ὄφρ' ἐρατῆς ἤβης ἀγλαδὸν ἄνθος ἔχη, | ἀνδράσι μὲν θηητὸς ἰδεῖν ἐρατὸς δὲ γυναιξί (cf. O. 14. 3 note).

5 ἀναπνέομεν Rendered 'live,' or 'aspire,' but is it a metaphor from running and other exercises, 'gather breath for equal efforts' (cf. N. 8. 19)? For 'live' Cookesley quotes Soph. *Aj.* 415 ἀμπνοῶς ἔχοντα, 'while alive.'

6 εἶργει Schol. διακωλύει, 'restrain,' 'check.' 'For we beneath the yoke of Destiny by divers checks are severally held.' Cf. N. 6. 2. For ζυγένθ', mss. ζυγόνθ', cf. Eur. *Hel.* 255 τίνι πότμω συνεζύγην; σὺν δὲ τίν Refers back to ἄνευ

σέθεν v. 2. Eileithyia cooperates with the Moirae and Potmos.

7 καὶ 'Even so,' in spite of lets and hindrances. Note the response of Στρ. δ' v. 7 Εὐξενίδα πάτραθε Σώγενης. ἀρετᾶ κριθεῖς Dissen, *virtute distinctus*, comparing Soph. *Phil.* 1425 ἀρετῇ τε πρῶτος ἐκκριθεῖς στρατεύματος. Don. compares the use of κριτός, P. 4. 50, I. 7. 65. The Schol. interprets by ἐκκριτὸς γενόμενος. Cf. N. 4. 1, note on κεκριμένων.

8 αἰέδ. Cf. P. 8. 25 αἰδέεται... θρέψαισα, Bacchyl. 4. 5 Πυθιθικός αἰδέεται.

9 φιλόμολπον Cf. Frag. 1. 6 f. (of the Dorians of Aegina) ταμίαι τε σοφοί | Μοισᾶν ἀγωνίων τ' ἀέθλων.

10 Αἰακ. The Dorian citizens of Aegina; cf. N. 3. 28. μάλα, κ.τ.λ. 'And right glad are they to foster a spirit conversant in contests.' For ἀμφέπει cf. P. 9. 70, 3. 51, 108, where the object is a person, while v. 91 *infra*, here and I. 3. 77 the object is an attribute of the subject. The Schol. is wrong in suggesting that the reason for their zeal is because Pêleus had invented the pentathlon, as ἀγωνία refers to all kinds of contests. For the dative with σύμπειρον Dissen quotes *Od.* 3. 23 οὐδέ τί πω μύθοισι πεπεῖρημαι πικνοῖσι, and explains the dative as giving the force of 'making trial of one's



- 3 εἰ δὲ τύχη τις ἔρδων, μελίφρον' αἰτίαν  
 4 ροαῖσι Μοῖσαν ἐνέβαλε· ταὶ μεγάλαι γὰρ ἀλκαὶ  
 5 σκότον πολὺν ὕμνων ἔχοντι δεόμεναι·  
 6 ἔργοις δὲ καλοῖς ἔσοπτρον ἴσαμεν ἐνὶ σὺν τρόπῳ, 20  
 15 7 εἰ Μναμοσύνας ἕκατι λιπαράμπυκος  
 8 εὔρηται ἄποινα μόχθων κλυταῖς ἐπέων αἰδαῖς.

self in an occupation,' not merely, 'trial of the occupation,' cf. Lat. *jure peritus*. The preposition in *σύμπειρον* accounts for the dative ἀγωνία, the sense being 'essaying trial in connexion with contests.'

11 τύχη For εἰ with subj. cf. my note on P. 8. 13. For τιγχάνω = εὐτυχέω cf. O. 2. 51 τὸ δὲ τυχεῖν | πειρώμενον ἀγωνίας παραλῦει δυσφρονῶν, P. 3. 104 χρῆ πρὸς μακάρων τιγχάνοντ' εὐπασχέμεν, v. 55 *infra*. Pindar uses ἔρδων, ἔρξαις with reference to contests four times out of nine instances (eight participles), ἔργμα always so, ἔργον often so. μελίφρον' αἰτίαν 'A motive for honeyed thoughts.' For ροαῖσι cf. v. 62 *infra*, and I. 6. 19 κλυταῖς ἐπέων ροαῖσιν.

12 ἐνέβαλε For the gnōmic aorist in hypothetical constructions cf. Goodwin *M. and T.* § 466. The metaphor seems to be from throwing some herb or other object of worth into a scanty spring with an incantation to procure an abundant flow of water. The idea is recalled, vv. 61, 62 *infra*. ἀλκαὶ Distributive—'feats of endurance.' Pindar uses ἀλκά in reference to the pentathlon, pankration, wrestling and boxing.

13 'Dwell in thick darkness if they lack the light of song.' Here ἔχ. σκότον is a construction similar to ἔχ. χώρον, 'be in a place.' One is reminded of "He maketh darkness his secret place." There is no more connexion between σκότον or ἔσοπτρον and ροαῖσι than there

is between ἐπιφλέγων αἰδαῖς and κᾶπον O. 9. 22—27. The ροαῖ nourish ἄνθεα ὕμνων, cf. O. 6. 105, 9. 48. Cf. also N. 6. 65, 10. 26. Note the involved order, ὕμνων and ἔχοντι being transposed. Dissen quotes Eur. *Frag.* 875. 8 ἢ δ' εὐλάβεια σκότον ἔχει καθ' Ἑλλάδα for the phrase.

14 ἔσοπτρον Even the victor himself cannot appreciate his own exploit without the poet's aid. The spread of his fame reacts on his own mind, and poetic treatment reveals to him an elevated and idealised representation of his achievements and position. Cookesley aptly quotes *Hamlet* 3. 2 'Anything so overdone is from the purpose of playing, whose end both at the first and now, was, and is, to hold, as 't were, the mirror up to nature; to show virtue her own feature; &c.' Elsewhere Pindar speaks of the immortality conferred by verse; here he speaks of immediate distinction. ἐνὶ σὺν τρόπῳ 'On one condition only,' lit. 'in connexion with one way.'

15 Cf. O. 14. 18 for ἕκατι 'by favor of.' Μνήμοσυνῆ was a Titanid, daughter of Uranos and Gaea, mother of the Muses by Zeus. Hēsiod, *Theog.* 915, calls her daughters χρυσάμπυκες, cf. P. 3. 89. Bacchyl. 1. 19 f. has λιπαρῶν... στεφάνων and 5. 13 χρυσάμπυκος Οὐρανίας.

16 εὔρηται MSS. εὔρηται τις the pronoun being clearly an incorporated gloss intended to show that

Ἐπ. α΄.

25

α σοφοὶ δὲ μέλλοντα τριταῖον ἄνεμον  
 β ἔμαθον, οὐδ' ὑπὸ κέρδει βλάβεν·  
 γ ἀφνεὸς πενιχρὸς τε θανάτου πέρασ

the verb was the subj. mid., not the perf. pass. For *τις* understood cf. Soph. *Æd. Rex* 314 ἄνδρα δ' ὠφελεῖν ἀφ' ὧν | ἔχει τε καὶ δύναται κάλλιστος πόνων, O. 6. 4. κλυταῖς 'Through glorifying strains of verse.' For causative use of adjective cf. O. 1. 26, 105, 6. 76, 11. 4, P. 4. 81, 216, 9. 11, N. 8. 40. The implication is that Sôgenes has justified his name by delivering his father and himself from all σκότος, even that which death—as is immediately hinted—brings except to those ὧν θεὸς ἀβρὸν ἀΐξη λόγον. But this is not fully revealed until we have the whole ode in our minds. ἐπέ. ἀοιδ. Cf. N. 9. 7 θεσπεσία ἐπέων... ἀοιδά, *ib.* 3 ἐπέων γλυκὺν ὕμνον.

17 'Wise poets know that a wind is due in three days, nor are they hampered by considerations of gain': ὑπὸ κέρδει Cf. Hés. *Theog.* 862—866 τέχνην ὕπ' αἰζηῶν and τήκεται ὑφ' Ἡφαίστου παλάμησιν. σοφοί The meaning of this passage has been obscured hitherto by interpreting 'skilled mariners' instead of poets; the metaphor ought to be confined to the phrase τριταῖον ἄνεμον. The ship of Sôgenes' fortunes is sailing before a gentle breeze over a smiling sea under a bright sky; but the poet, soaring far above the present, has a vision of imminent storm and gloom (only to be averted by divine favor) which reminds him of the fate of Aias and Neoptolemos, and draws forth the warning cry of *vv.* 19, 20. His employers may prefer that he should reiterate flattering praise and confine himself to what is radiant and delightful in the past and present, but he must confer the

immortality of song (κλέος ἐτή-  
 τυμον) in his own way as deity  
 inspires him.

βλάβεν Don. alters the Triclinian ὑπὸ...βάλλον to ἀπὸ...βάλλον. But the Vatican ὑπὸ ... βλάβεν gives the best sense 'trammelled,' *i.e.* prevented from the free pursuit of their craft. Cf. Theogn. 387 (πενίη) βλάπτουσ' ἐν στήθεσσι φρένας κρατερῆς ὑπ' ἀνάγκης. We might understand with βλάβεν τοῦ ἁ ἔμαθον ἐξεπεῖν, and Theârian can appreciate this free utterance, as we learn from *v.* 60 that his understanding is untrammelled, Μοῖρα...σύνεσιν οὐκ ἀποβλάπτει φρενῶν, where two sounds are echoed, οὐ-, tautometrically. If there is any significance in this responsion, the subject of ἔμαθον and βλάβεν must be poets, for σύνεσιν cannot mean merely readiness to pay for an ode. More-over interpretations on the line proposed by Dissen and others, namely that it is wise to pay a poet and chorus, assume that there is a complete break between *vv.* 18 and 19, whereas I make death an instance of ἄνεμος, which means 'storm-wind' several times in Pindar. Dissen and others also assume that κέρδει is equivalent to εὐτελεία or φειδοῖ, which is an illegitimate application of the saw "a penny saved is a penny gained."

19 θανάτου πέρασ ἅμα *mss.* θανάτου παρὰ σᾶμα, against the metre. Böckh θάνατον πάρα | θαμὰ (= ἅμα). Wieseler, Schneidewin and Mommsen give the text. 'Wend their way together (cf. *Il.* 7. 335) to the bourn of death.' For θαν. gen. of definition with πέρασ cf. O. 2. 30 f. ἦτοι βροτῶν γε κέκριται

- 20 ἄμα νέονται. ἐγὼ δὲ πλέον' ἔλπομαι  
 ε λόγον Ὀδυσσέος ἢ πάθαν διὰ τὸν ἀδυεπῆ γενέσθ'  
 "Ὀμηρον."30  
Στρ. β'.
- 1 ἐπεὶ ψεύδεσί φοι ποτανᾶ τε μαχανᾶ  
 2 σεμνὸν ἔπεστί τι· σοφία δὲ κλέπτει παράγοισα μύθοις.  
 τυφλὸν δ' ἔχει
- 3 ἦτορ ὄμιλος ἀνδρῶν ὁ πλεῖστος. εἰ γὰρ ἦν35
- 25 4 ἐ τὰν ἀλάθειαν ιδέμεν, οὐ κεν ὄπλων χολωθεῖς

| πείρας οὐ τι θανάτου (the rest of the sentence supporting my view of the sentence supporting my view of ἀνεμος), *Il.* 16. 502, *Mimnerm.* 2 [2]. 5 ff. *Κῆρες δὲ παρεστήκασιν μέλαιναί· ἢ μὲν ἔχουσα τέλος γήραος ἀργαλέον, ἢ δ' ἐτέρη θανάτιο.* Pindar often uses verbs of motion transitively, without a prep. Bury's θανάτου πάρος has not any support; as after a verb of motion, *Soph. Aj.* 73, *Eur. Or.* 111, πάρος = 'forth from,' 'to the front from the interior.' Of course the wrong division πέρα σᾶμα would be changed by a corrector to παρὰ σᾶμα.

20 ἔλπομαι 'I believe that the renown of Odysseus came to transcend the reality,' ἢ πάθαν (πάθεν) being equivalent to ἢ καθ' ἃ ἔπαθεν. Old mss. read πάθαν, new πάθεν. For ἔλπ. = 'believe' cf. *Frag.* 39. 1 τί δ' ἔλπει σοφίαν ἔμμεναι, *Theogn.* 308 ἔλπόμενοι κείνους πάντα λέγειν ἔτυμα, *Aesch. Sept. c. Th.* 76 ξυνὰ δ' ἐλπίζω λέγειν, where Verrall quotes Plato *Rep.* p. 45 A ἐλπίζω... ἔλαττον ἀμάρτημα [εἶναι]. Cf. also *N.* 4. 92.

21 "Ὀμηρον Probably the *Lesser Iliad* or the *Aethiopsis* is meant. Cf. on *N.* 8. 23—32.

22 ψεύδ. φοι 'His characteristic falsehood.' Cf. *O.* 9. 15 θέμις θυγάτηρ τέ φοι... *Εὐνομία.* Of course for 'her daughter' φοι is not

wanted, but in such cases a possessive or quasi-possessive pronoun of the third person suggests that the relationship or connexion is peculiarly close or appropriate, e.g. that the daughter closely resembles or is peculiarly dear to the mother. In these two instances and *N.* 10. 29 φοι is equivalent to a case of *ός, fός, or ἐός.* Cf. also *σφισιν P.* 9. 82. ποτανᾶ μαχανᾶ 'Power of making winged.' Cf. note on *P.* 1. 41 and *P.* 8. 34, χρέος ('debt of praise'), ἐμᾶ ποτανὸν ἀμφὶ μαχανᾶ, *P.* 9. 92, σιγαλὸν ἀμαχανίαν, 'Lack of poetic power that bringeth silence.' For sentiment cf. *O.* 1. 28, 29, *Thuk.* 1. 21. 1. τε Supplied by Hermann. Bury 'μὲν' from *P.* 8. 34.

23 σεμνόν τι 'An air of solemnity' which induces belief. For ἔπεστι Dissen quotes *Aristoph. Nubes* 1025, ὡς ἡδὺ σοῦ τοῖσι λόγοις σῶφρον ἔπεστιν ἄνθος. σοφία 'Poetic skill.' Cf. *P.* 1. 42. κλέπτει παράγοισα. For suppression of object cf. *P.* 2. 17, 'Beguiles us by the seduction of epic narratives.'

25 ἐ τὰν Böckh. mss. ἐὰν or ἐὰν, Bergk ἐτὰν. ἐ Refers to ὄμιλος. τὰν ἀλάθ. That to him belonged the κλέος ἐτήτυμον and τιμὰ which no human decision could impair, since for him θεός ἀβρὸν αἰζει λόγον. For ἦν with

5 ὁ καρτερὸς Αἴας ἔπαξε διὰ φρενῶν  
 6 λευρὸν ξίφος· ὃν κράτιστον Ἀχιλεὺς ἄτερ μάχα 40  
 7 ξανθῷ Μενέλα δάμαρτα κομίσαι θοαῖς  
 8 ἂν ναυσὶ πόρευσαν εὐθυπνόου Ζεφύροιο πομπαῖ  
 Ἄντ. β'.

30 1 πρὸς Ἴλου πόλιν. ἀλλὰ κοινὸν γὰρ ἔρχεται  
 2 κῦμ' Ἀίδα, πέσε δ' ἀδόκητον ἐν καὶ δοκέοντα· τιμὰ  
 δὲ γίνεται, 45  
 3 ὦν θεὸς ἄβρον αὔξη λόγον· τεθνακώτων  
 4 βοαθῶν τοὶ παρὰ μέγαν ὀμφαλὸν εὐρυκόλπου

accusative pronoun cf. *εἴη* with acc. pron. O. 1. 115, P. 2. 96, I. 1. 64. *χολωθεῖς* 'Have been infuriated at the loss of the arms and so....' For causal gen. cf. *Il.* 1. 65 *εἴτ' ἄρ' ὄγ' εὐχολῆς ἐπιμέμφεται εἶθ' ἐκατόμβης*, Soph. *Æd. R.* 698, *Philoct.* 1308, *Ant.* 1177 *πατρὶ μνησίας φόνου*, Aesch. *Eum.* 504 *κότος ἐργμάτων*.

26 ὁ καρτ. Αἴ. 'Aias the stout champion.'

27 ὃν κράτιστον...κομίσαι 'For he was the noblest...whom the waftings of...Zephyros conveyed in swift ships to recover....' For inf. cf. *Gdwn. M. and T.* § 758. For subject cf. *Il.* 2. 768 *ἀνδρῶν αὖ μέγ' ἄριστος ἔην Τελαμώνιος Αἴας, | ὄφρ' Ἀχιλεὺς μήμειν· ὁ γὰρ πολὺ φέρτατος ἦεν*.

30 ἀλλὰ...γάρ 'But (his might and bravery did not save him from a sad fate) for....' For *κομίζω* relating to Helenê cf. O. 13. 59. *ἔρχεται* Cf. N. 1. 32 *κοινὰ γὰρ ἔρχοντ' ἐλπιδες | πολυπύων ἀνδρῶν*, O. 1. 99 f.

31 κῦμ' Ἀίδα For metaphor cf. passages quoted on N. 4. 36. *ἀδόκητον* 'Ingloriously even on a glorious hero.' Cf. O. 2. 23 *ἐν καὶ θαλάσῃ*. To be sure O. 7. 26 *νῦν ἐν καὶ τελευτῇ* shows that *καὶ* = 'and' can intervene between a preposition and its noun. P. 2. 10, 11

*δίφρον* | *ἐν* (= *ἐς* as here) *θ' ἄρματα*, illustrates the position which is assumed for the preposition by Dissen and others who render 'on the inglorious and the glorious.' Paley renders 'unexpected, as well as on him (one?) who is looking for it' (so too Mezger). It is questionable whether *δοκέων*, used absolutely, would bear this sense; and the rendering certainly is inappropriate to a suicide. My version suits the cases both of Aias and Neoptolemos. Note the change of tense; *ἔρχεται* covers all time, *πέσε* refers to many points of time. *τιμὰ* Dissen points out that this 'honor' is higher than mere *λόγος*, 'fame,' which latter only was enjoyed by Odysseus, while Aias and Neoptolemos gained the former also.

32 ἀβρόν Extension of the predicate. 'Rears to dainty (or 'luxuriant') growth.' Pindar twice uses *κόδος ἀβρόν*. For the metaphor cf. N. 8. 40, 9. 48. Note the contrast with *vv.* 20—23. *αὔξη* Schol., *mss.* *αὔξει*. For absence of *ἂν* (*κε*) cf. N. 9. 44, *Goodwin M. and T.* 540.

33 βοαθῶν, τοὶ παρὰ μ. Text *Didymos*, *mss.* β., (or *full stop*) *τοὶ γὰρ μ.* *Hermann*, *Dissen* and others read *βοαθῶν, τοὶ παρὰ μ.*



5 μόλον χθονός· ἐν Πυθίοισι τε δαπέδοις 50  
 35 6 κείται, Πριάμου πόλιν Νεοπτόλεμος ἐπεὶ πρᾶθεν,  
 7 τῆ καὶ Δαναοὶ πόνησαν· ὁ δ' ἀποπλέων  
 8 Σκύρου μὲν ἄμαρτεν, ἴκοντο δ' εἰς Ἐφύραν πλαγχθέν-  
 τες. 55  
 Ἐπ. β'.

a Μολοσσία δ' ἐμβασίλευεν ὀλίγον  
 b χρόνον· ἀτὰρ γένος αἰεὶ φέρεν  
 40 c τοῦτό φοι γέρας. ὄχετο δὲ πρὸς θεόν,  
 d κτέαν' ἄγων Τρωΐαθεν ἀκροθινίων· 60  
 e ἵνα κρεῶν νιν ὑπερ μάχας ἔλασεν ἀντιτυχόντ' ἀνὴρ  
 μαχαίρα.

'Namely of champions who would come,' &c. The Schol. on v. 68 (46) tells us that the god used to invite certain heroes to ξένια at Delphi; perhaps βοαθῶι was a frequent title of such guests. Dissen's reading gives us 'to succour them when dead.'

34 μόλον MSS. ξμολε, the singular being ascribed to Didymos by the Schol. Vet. Mezger reads τῶ for τοι, v. 33 (comparing P. 5. 21), and μολῶν χθονός ἐν Πυθίοισι γαπέδοις. It is needless to alter further than to replace the recorded v. l. μόλον. -ί τε MSS. -ι δέ.

37 Σκύρου The home of Neoptolemos' mother Déidamia, daughter of Lykomêdes. Böckh needlessly transposes ἴκοντο and πλαγχθέντες. For -αν πλαγχ-, the only instance of an irrational long syllable in this foot, cf. οἰκέων (with synizesis) v. 65. Ἐφύραν In Thesprôtia, afterwards called Κίχυρος (Strabo 7. 324).

38 Cf. N. 4. 51.

39 φέρεν For the verb = *habuit* Dissen compares N. 3. 18, I. 6. 21. The tense takes us up to the abolition of kingly rule in Epeiros.

40 Φοι 'This dignity in his honor.' Cf. πάτρα v. 85. The order

prevents us taking οἱ with γένος, as in O. 9. 15, v. 22 *supra*. πρὸς θεόν To Delphi, to the Pythian Apollo.

41 κτέαν' 'Precious objects.' Cf. O. 6. 1, 4 (Φιάλαν) κορυφὰν κτεάνων. All mss. except the two Vatican give κτέατ' ἀνάγων, a false correction of κτεανᾶγων. For ἀκροθινίων cf. O. 2. 4. The sense is here almost proleptic, prime spoils set apart for offerings being indicated by the term for 'offerings of prime spoils.' ἀκροθ. Gen. of definition, cf. v. 19.

42 'Where he met with a brawl about flesh in return (for his offerings) and a man (Μαχαιρεύς) smote him with a knife.' The position of νιν should have been quoted by Dissen for his insertion of σε between ποτί and πάντα λόγον, P. 2. 66, rather than the Homeric formula τῇ μιν εἰσαμένη προσεφώνεε Il. 3. 389, cf. Madv. § 80. Such an order as we have here is rare except with περι, and even in this case the preposition is generally at the end of the clause or else close to the verb. Compare also Kallinos 1. 20 ὥσπερ γὰρ μιν πύργον ἐν ὀφθαλμοῖσιν ὀρώσιν. For



Στρ. γ'.

1 βάρυνθεν δὲ περισσὰ Δελφοὶ ξυναγέται.

2 ἀλλὰ τὸ μόρσιμον ἀπέδωκεν· ἐχρῆν δέ τιν' ἔϊδον ἄλσει  
παλαιάτῳ 65

45 3 Αἰακιδᾶν κρεόντων τὸ λοιπὸν ἔμμεναι

4 θεοῦ παρ' εὐτειχέα δόμον, ἠρωταῖς δὲ πομπαῖς

5 θεμισκόπον οἰκεῖν ἔόντα πολυθύτοις

6 εὐώνυμον ἐς δίκαν. τρία φέπεια διαρκέσει· 70

the preposition ὑπὲρ Dissen quotes Eur. *Phoen.* 1326 ἤκουσε τέκνα μονομάχῳ μέλλειν δορὶ | εἰς ἀσπίδ' ἤξειν βασιλικῶν δόμων ὑπὲρ. The slaughter suggests one of the various uses of the Delphic knife, cf. Aristot. *Pol.* 1. 2, which was very likely a broad two-edged knife, with a point and a hook at the end. Reject Dissen's explanation of ἀντιτυχεῖν = forte incidere like the Homeric ἀντίασει (*de industria adire*) πολέμοιο, &c. The Schol. says that Neoptolemos was variously said to have gone to Delphi to consult the oracle about Hermionē's barrenness, or to sack the temple, or to demand satisfaction from the god for Achillēs' death (so Euripidēs), and that he was slain by the Delphians or by Machaereus. There is another version that he was slain by the machinations of Orestes, Eur. *Orest.* 1654—6, *Andr.* 1085—1165, who persuaded the Delphians that he intended sacrilege. Pindar's account of the visit is not inconsistent with Euripidēs', but their accounts of the reason for the attack upon him differ substantially.

43 The mss. reading β. περισσὰ δὲ Δελφοὶ is an interesting case of dittography wrongly corrected by leaving out the δὲ in the proper place.

44 According to Pausanias (1. 14) the Pythia herself ordered his slaughter.

45 'Funeral sacrifices were offered up to him (Neoptolemos) at Delphi every year (Paus. 10. 24. 5), and he was commemorated first of all the heroes, whose names were recited at the Delphic ξένια' (Don.). The Schol., quoting Asklēpiades' *Tragoedumena*, tells us that he was at first buried under the threshold, but that Menelāos had the body removed to the τέμενος on the right of the entrance to the temple (Paus. 10. 24. 5). He was honored with yearly ἐναγισμοὶ and by the Aeniānes with a θεωρία every fourth year.

46 πομπαῖς Processions and offerings in connexion with the above-mentioned ξένια. For the two adjectives cf. P. 9. 8, 10. 6.

48 'With a view to (upholding) fair-named justice,' = the shrine's good name for justice. The victim of a dispute about a sacrifice was an appropriate guardian of fair-dealing with respect to the sacred rites at Delphi. Mommsen, after the Schol. (citing Aristarchos), places the full stop after πολυθύτοις, not after δίκαν. The word εὐώνυμον recalls Aesch. *Choeph.* 948 ἐτητύμωσ Διὸς κόρα, Δίκαν δὲ νιν | προσαγορευόμεν | βροτοὶ τυχόντες καλῶς. Böckh (*Not. Crit.* p. 540) says—'Εὐώνυμος Pindaro est bonus, prosper. Notat Eustathius (ad *Il.* μ. p. 859, 5): μοῖρα δὲ δυσώνυμος πρὸς διαστολήν τῆς ἀγαθῆς, καὶ ὡς ἂν Πηνδάρου εἰποι, εὐώνυμον.' I take it Eustathios

7 οὐ ψευδὶς ὁ μάρτυς ἔργμασιν ἐπιστατεῖ.

50 8 Αἴγινα, τεῶν Διὸς τ' ἐκγόνων θρασύ μοι τόδ' εἰπεῖν  
Ἄντ. γ'.

1 φαενναῖς ἀρεταῖς ὄδον κυρίαν λόγων 75

2 οἴκοθεν· ἀλλὰ γὰρ ἀνάπαυσις ἐν παντὶ γλυκεῖα φέρῃ·  
κόρον δ' ἔχει

3 καὶ μέλι καὶ τὰ τέρπν' ἄνθε' Ἀφροδίσια.

4 φυᾷ δ' ἕκαστος διαφέρομεν βιοτὰν λαχόντες, 80

55 5 ὁ μὲν τά, τὰ δ' ἄλλοι· τυχεῖν δ' ἐν' ἀδύνατον

simply meant to express, what is the fact, that Pindar uses the word *εὐώνυμος* (= 'glorious'), the correlative of *δυσώνυμος* which when qualifying *μοῖρα* has another correlative, *ἀγαθή*. **τρία** Three words suffice to indicate the special import of Neoptolemos' cult at Delphi to Sôgenes. 'The witness who presides at the games is perfectly fair.' The witness is Neoptolemos (according to Rauchenstein, Apollo, to Mommsen, Pindar). Cf. *vv.* 23, 63 for the superior truth of records of athletic prowess compared with epic fame. Mezger puts a colon after *μάρτυς*, a comma only after *ἐπιστατεῖ*, a full stop after *ἐκγόνων*, but *ἐκγόνων* is wanted in the next sentence.

**50** 'Aegina, with respect to the descendants of thyself and Zeus I am bold to affirm this, that by their brilliant distinctions there is a high road (for poets) of noble themes derived from their home.' For the genitive *ἐκγόνων* cf. *Madv.* § 53 Rem. Aegina and Zeus were parents of Aeakos. Cf. *N.* 8. 6. The meaning of *κυρίαν* is not 'own peculiar,' 'legitimate,' Germ. '*echt*,' 'rightful,' but 'of regulation width,' i.e. a regular temple-road with the Delphic gauge of 5 ft. 4 in., cf. *Curt. Hist. of Greece*, Ward's Trans. Vol. 2. p. 36; in short *ὁδ.* *κυρ.* = *ὄδον ἀμαξιδόν*, *N.* 6. 56. For the metaphor

cf. also *O.* 1. 110 *ἐπίκουρον εὐρών ὄδον λόγων*, *O.* 9. 47 *ἔχειρ' ἐπέων σφιν οἶμον λιγόν*, *N.* 6. 47—49, *Aesch. Ag.* 1154 *πόθεν ὄρους ἔχεις θεσπεσίας ὁδοῦ κακορρήμονας*, where Paley (1123) quotes *λογίων ὄδον*, *Aristoph. Equites* 1015, *θεσφάτων ὄδον*, *Eur. Phoen.* 911. *Aristophanes, Pax* 733 *ἦν ἔχομεν ὄδον λόγων εἰπωμεν*, seems to have had this passage of Pindar in mind. For *οἴκ.* cf. *O.* 3. 44.

**51** *φαενναῖς* Opposed to *vv.* 12, 13 *ἀλκαλ | σκότον, κ.τ.λ.* and to *v.* 61.

**52** *ἀλλὰ γάρ* 'But enough! for.' *κόρον* Cf. *N.* 10. 20.

**53** *ἄνθε'* Ἀφροδίσια 'Aphrodite-blossoms,' i.e. roses, as I suggested on *P.* 5. 21; 'those other delights, roses,' songs of praise are suggested. The verse sums up the indulgence of the appetites, *μέλι* representing generally the gratification of taste. The Schol. quotes *Il.* 13. 636 *πάντων μὲν κόρος ἐστί, καὶ ὕπνου καὶ φιλότητος | μολπῆς τε γλυκερῆς καὶ ἀμύμονος ὀρχηθμοῦ*.

**54** For sentiment cf. *vv.* 5, 6. The natural constitution, *φυᾷ*, is regarded as the means by which variation is produced, fate as the cause; hence the aorist *λάχοντες*.

**55** *τά* For the neuter pronoun referring to *βιοτὰν* cf. the relative *οἶα*, *O.* 1. 16. *τυχεῖν* Cf. *v.* 11 *supra*.

6 εὐδαιμονίαν ἅπασαν ἀνελόμενον· οὐκ ἔχω  
 7 εἰπεῖν, τίμη τοῦτο Μοῖρα τέλος ἔμπεδον  
 8 ὄρεξε. Θεαρίων, τὴν δ' εἰκότα καιρὸν ὄλβου 85  
 Ἐπ. γ'.

a δίδωσι, τόλμαν τε καλῶν ἀρομένῳ  
 60 b σύνεσιν οὐκ ἀποβλάπτει φρενῶν.  
 c ξεινός εἰμι· σκοτεινὸν ἀπέχων ψόγον, 90  
 d ὕδατος ὥτε ῥοὰς φίλου ἐς ἄνδρ' ἄγων  
 e κλέος ἐτήτυμον αἰνέσω· ποτίφορος δ' ἀγαθοῖσι μισθὸς  
 οὔτος.

Στρ. δ'.

1 ἔων δ' ἐγγύς Ἀχαιὸς οὐ μέμψεταιί μ' ἀνήρ

56 εὐδαιμ. For sentiment cf. Bacchyl. 5. 53 οὐ | γάρ τις ἐπι-  
 χθονίων | πάντα γ' εὐδαιμων ἔφν.  
 ἀνελόμενον Gerundive, 'by win-  
 ning,' cf. N. 3. 16.

57 τέλος 'Consummation.' ἔμ-  
 πεδον Extension of the predicate.  
 For sentiment cf. P. 3. 105, 7. 20.

58 καιρὸν 'Measure,' 'propor-  
 tion.' Cf. P. 1. 57 ὦν ἔραται καιρὸν  
 διδούς (θεός).

59 τόλμαν 'A character for  
 courage,' cf. O. 7. 89 ἄνδρα τε πύξ  
 ἀρετὰν εὐρόντα, Eur. Ion 600 γέλωτ'  
 ἐν αὐτοῖς μωρίαν τε λήψομαι, Irl. in  
 Taur. 676 καὶ δειλίαν γὰρ καὶ κάκην  
 κεκτήσομαι, Thuk. 1. 33 φέρουσα  
 ἀρετήν, 3. 58 κακίαν ἀντιλαβεῖν.

60 σύνεσιν Cf. O. 2. 85 φωνά-  
 εντα συνετοῖσιν, of the poet's own  
 sayings, which are here also in  
 part at least referred to. Cf. also  
 Bacchyl. 3. 85 φρονέοντι συνετὰ  
 γαρήν. ἀποβλάπτει 'Doth not  
 trammell'; L. and S. renders 'ruin  
 utterly,' but to tell a man he is not  
 an utter imbecile would be taken  
 by many people for a serious re-  
 flection on their mental powers.

61 σκοτεινόν Causative, cf. P.  
 4. 81, O. 1. 26, 6. 76, 11. 4, N. 8. 40.  
 The syllable before σκ ought to be

short, so Böckh proposed κοτεινὸν  
 = κοτήεντα, Rauchenstein κρυφαῖον,  
 Bergk κελαϊνόν, Hartung εἰμ' ἀπέ-  
 χων σκοτεινὸν ψ. Kayser cites Hés.  
 W. and D. 587 πετραίη τε σκινή, but  
 the colon seems to make Pindar's  
 license worse. The text is sup-  
 ported by N. 4. 40 and v. 12, 13  
*supra*.

62 Cf. N. 1. 24, 25 λέλογχε  
 δὲ μεμφομένοις ἔσλους ὕδωρ καπνῶ  
 φέρειν | ἀντίον. Here however as  
 smoke is not mentioned, and as  
 ῥοαί is not the most appropriate  
 word for water employed to quench  
 fire (and as it occurs v. 12 with  
 σκότον v. 13) the poet probably had  
 irrigation in view. Cf. v. 32.

63 ἐτήτυμον 'True,' 'genuine.'  
 Cf. v. 23, 49 for the opposite.  
 There is no reference to a name as  
 Dr Verrall imagines with respect  
 to Aeschylus' ἔτυμος, ἐτήτυμος.  
 ποτίφορος Cf. N. 3. 31. μισθός  
 Cf. v. 16 *supra*.

64 ἔων δ' ἐγγύς It seems un-  
 likely that hypothetical proximity  
 would be placed in such a promi-  
 nent position in verse and sentence.  
 I take it that a Molossian (Achæan)  
 was present with the poet in Aegina  
 when this ode was recited, and

- 65 2 Ἰουίας ὑπὲρ ἄλός οἰκέων· καὶ προξενία πέποιθ'· ἔν  
 τε δαμόταις 95  
 3 ὄμματι δέρκομαι λαμπρόν, οὐχ ὑπερβαλῶν,  
 4 βίαια πάντ' ἐκ ποδὸς ἐρύσαις, ὁ δὲ λοιπὸς εὐφρων  
 5 ποτὶ χρόνος ἔρποι. μαθὼν δέ τις ἂν ἐρεῖ, 100  
 6 εἰ πὰρ μέλος ἔρχομαι ψάγιον ὄαρων ἐννέπων.  
 70 7 Εὐξενίδα πάτραθε Σώγετες, ἀπομνύω  
 8 μὴ τέρμα προβάς ἄκονθ' ὅτε χαλκοπάραου ὄρσαι 105

render—'Though he be near, an Achæan, a dweller above the Ionian sea, will not blame me.'

65 ὑπὲρ Cf. P. 1. 18. Cookesley rightly objects to Dissen's *ad mare* and explains ὑπὲρ='above,' adding less correctly 'or beyond' in Strabo 7. 326—ἀναμέμικται δὲ τούτοις τὰ Ἰλλυρικὰ ἔθνη τὰ πρὸς τῶ νοτίῳ μέρει τῆς ὀρεινῆς καὶ (i.e. [?]) τὰ ὑπὲρ τοῦ Ἰουίου κόλπου. So again *ib.* 7. 324—ὑπερκεῖται δὲ τούτου μὲν τοῦ κόλπου (it was at least a mile off) Κίχυρος, ἢ πρότερον Ἐφύρα... ἐγγὺς δὲ τῆς Κιχύρου πολίχνην Βουχαίτιον Κασσωπαίων, μικρὸν ὑπὲρ τῆς θαλάσσης ὄν (i.e. not so far above the sea as Kichyros), Don. thinks Pindar's phrase 'peculiarly applicable to Cichyrus,' but it was in Thesprôtia, and reference to N. 4. 51—53, compared with the above-quoted passage of Strabo 7. 326, enables us to apply it to Dôdôna with which we know Pindar had friendly intercourse. Cf. Frag. 35. καὶ προξενία So mss. Edd. omit either καὶ or προ-, but οἰκέων is dissyllabic with an irrational arsis, and we therefore need not alter the ms. reading. For adjectival use of part. cf. N. 4. 29. The poet's position as πρόξενος (of Dôdôna) would prevent him from disparaging Neoptolemos, while the fact that he was still πρόξενος showed that the Ælacids of Epeiros had not taken offence at an objectionable Paean. δαμό-

ταις Thebans, cf. N. 8. 38.

66 λαμπρόν For idiom cf. P. 2. 20, N. 4. 39, and for sentiment cf. N. 10. 40. Our 'serenity' comes very close to the meaning of λαμπρόν. οὐχ ὑπερβαλῶν 'Unconscious of arrogance.'

67 ἐρύσαις Metaphor from clearing a road by dragging aside obstacles. For the exact meaning of βίαια cf. N. 8. 34. εὐφρων 'May the remainder of my days steal on amid kindness.'

68 ποτὶ... ἔρποι Cf. N. 4. 43, and for the compound P. 1. 57 τὸν προσέρποντα χρόνον. μαθὼν 'If any one understand my meaning.' There is a reference to σύνεσιν, v. 60. ἂν ἐρεῖ For ἂν with fut. cf. Goodwin *M. and T.* §§ 196, 197, O. 1. 109, I. 5. 59. Hermann would read δ' ἂν ἐρεεῖ, Bury δέ τις ἀνερεῖ.

69 εἰ Not hypothetical, but = πρότερον after ἐρεῖ. The passage concerns the poet so intimately that I cannot think ἔρχομαι refers merely to the chorus. For πὰρ μέλος, 'untunefully,' cf. O. 9. 38 καὶ τὸ καυχᾶσθαι παρὰ καιρὸν | μανίαισιν ὑποκρέκει, cf. also πλημμελῶ. ψάγιον So Vatican mss. supported by Hésychios. The poet recalls vv. 48—53.

70 Εὐξενίδα Vocative. ἀπομνύω Lat. *deiero*, 'I make oath as defendant,' 'I deny on oath.' Bergk, from the Schol., ὑπομνύω.

71 τέρμα προβάς It would seem



'Αντ. δ'.

- 1 θοὰν γλώσσαν, ὃς ἐξέπεμψεν παλαισμάτων  
 2 αὐχένα καὶ σθένος ἀδίαντον, αἴθωνι πρὶν ἀλίφ γυῖου  
     ἐμπεσεῖν.  
 3 εἰ πόνος ἦν, τὸ τερπνὸν πλέον πεδέρχεται.  
 75 4 ἔα με· νικῶντί γε χάριν, εἴ τι πέραν ἀερθεῖς 110  
 5 ἀνέκραγον, οὐ τραχὺς εἶμι καταθέμεν.

that Pindar alludes to Sôgenes himself actually having discharged his spear in the pentathlon with his foot advanced beyond the line which marked the beginning of the throw, so that having failed to gain the third victory he was obliged to strive to the utmost in the wrestling. Pindar often likens his verse to arrows and spears, cf. O. 1. 112, and esp. P. 1. 42 *ἄνδρα δ' ἐγὼ κείνον | αἰνῆσαι μενοιῶν ἔλπομαι | μὴ χαλκοπάρου ἀκουθ' ὡσεὶτ' ἀγώνος βαλεῖν ἔξω παλάμη δονέων, | μακρὰ δὲ ῥίψαις ἀμύσασθ' ἀντίους. ὄρσαι* Refers to the past, cf. O. 2. 92, 93 [Don.].

72 ὄς, κ.τ.λ. 'Which (if thrown successfully) is wont to dismiss the sturdy neck (*hendiadys*) from the wrestling unbathed in sweat before the limbs encounter the blazing sun.' Don. says 'As most of the public games of Greece were celebrated in the hottest season of the year, and as the pentathlum in particular was contested in the full blaze of the noonday sun (Paus. 6. 24 § 1), when the heat was so oppressive that even the spectators could not endure it (see Aristot. *Problem.* 38, *Ælian*, *V. H.* 14. c. 18); we may fully understand this allusion to the wrestling match, coupled with the *εἰ πόνος ἦν* which follows.' Simonides, *Frag.* 155. 5 f., says of a pentathlete οὐδ' ἐγένοντο | ἀκτίων τομίδων ποταθμοί. ἐξέπεμψεν

Gnômic aorist. If Thetis can be told in the first book of the *Iliad*, v. 401 ἀλλὰ σὺ τὸν γ' ἐλθοῦσα, θεά,

ὑπολύσαο δεσμῶν, although the rebel gods had not bound and did not bind Zeus, Pindar could say ἐξέπεμψεν παλαισμάτων even if there had been no wrestling. But there must always have been wrestling, if only to prove a minimum of proficiency, for it would give some competitors a most unfair advantage in the earlier contests not to have practised and trained honestly as wrestlers. But if Sôgenes had won with the spear, his task in the wrestling might have been comparatively light, as after one or two bouts he could retire on the strength of three previous victories. The readings ὄ σ' ἐξέπ. (Bergk), ὃς ἔκ σ' ἔπ. (Bury) tack a special assertion on to a simile, which is awkward compared with the general statement presented by mss. The poet playfully alludes to a failure which, so far from being a disgrace, resulted in enhancing the merit of the victory. The Schol. wrongly explains *προβάς* as = ὑπερβαλῶν.

74 εἰ πόνος ἦν This proves that Sôgenes had been obliged to beat dangerous competitors in the wrestling, and probably also been beaten in the foot race. πλέον 'More abundantly.'

75 ἔα με 'Let me alone,' i.e. 'Fear not.'

76 ἀνέκραγον Idiomatic aorist referring to the immediate past. The meaning of πέραν ἀερθεῖς is



6 εἶρειν στεφάνους ἐλαφρόν· ἀναβάλεο· Μοῖσά τοι  
 7 κολλᾶ χρυσὸν ἔν τε λευκὸν ἐλέφανθ' ἄμᾳ 115  
 8 καὶ λείριον ἄνθεμον ποντίας ὑφελοῖσ' ἔέρσας.

ἼΕπ. δ'.

80 a Διὸς δὲ μεμναμένος ἀμφὶ Νεμέα  
 b πολύφατον θρόον ὕμνων δόνει  
 c ἀσυχᾶ. βασιλῆα δὲ θεῶν πρόπει 120  
 d δάπεδον ἄν τόδε γαρύμεν ἄμέρα  
 e ὅπῃ· λέγοντι γὰρ Αἰακὸν νιν ὑπὸ ματροδόκοις γοναῖς  
 φυτεῦσαι,

Στρ. ε'.

85 ι ἐμᾶ μὲν πολίαρχον εὐωνύμῳ πάτρα, 125

simply 'soaring too far' with the usual metaphor of the *flights* of poetry. Cf. *v. 22 supra*, N. 5. 21, Aristoph. *Pax* 831. Pindar refers to *vv. 19 f.* and the sombre topics introduced thereby.

τραχύς  
 'Niggardly at paying my debt of praise.' Cf. P. 11. 41. For inf. cf. Gdwn. *M. and T.* § 758. καταθέμεν Cf. Soph. *Æd. Col.* 227 ἄ δ' ὑπέσχεο ποῖ καταθήσεις; and Jebb's note. The suppressed object is the *μισθὸς* of *v. 63* specialised.

77 ἀναβάλεο 'Strike up.' Cf. P. 1. 4. The poet makes as it were a fresh beginning. This one word is addressed to the musicians. Hermann renders *improbe tibi*, *Dissen exspecta, morare*.

78 ἔν τε 'And therewithal.' Cf. Soph. *Æd. R.* 27. The Schol. quotes Frag. 160 ὑφαίνω δ' Ἀμυθσουλδαῖς ποικίλον ἀνθήμα. Cf. N. 8. 15. This early allusion to elaborate goldsmith's work in which gold, ivory and white coral were blended is of great interest. 'For the Muse combines gold and therewithal white ivory and the lily blossom, having culled it from the dews of the sea.' Pape takes *λείριον* here for an adject-

tive = *λειρός* (Hésych. *ισχνός*—*ώχρός*) = 'slender,' 'pale.'

80 ἀμφί 'With regard to.' Cf. O. 9. 13, P. 2. 62.

81 δόνει Dissen observes that the metaphor is from spear-throwing, comparing P. 1. 44 ἄκοντα παλάμα δονέων; but cf. P. 10. 39 παντᾶ δὲ χοροὶ παρθένων | λυρᾶν τε βοᾶν καναχὰι τ' αὐλῶν δονέονται. For πολύφ. ὕμν. cf. O. 1. 8.

82 ἀσυχᾶ Contrast this language with reference to an Æolian ode sung to the *lyre* with that of N. 3 (*v. 67*) which was sung to *flutes*.

83 δάπεδον So MSS. Mezger restores the mistake γάπεδον, which does not scan. Perhaps here and *v. 34* δάπεδον = 'terrace.' The next verse shows that the *Æakeion* is meant.

84 ὑπό Cf. I. 5. 44.

85 ἐμᾶ...πάτρα 'To the honor of my clan,' the *Asôpidae*, to which both *Thebans* and *Æginetans* belonged, and which was *εὐώνυμος* from its further connexion with *Nemea*. Of course ἐμᾶ has been altered to τεᾶ, ἐᾶ, ὑμᾶ, ἐτᾶ (*Bury*).

2 Ἡράκλεες, σέο δὲ προπρεῶνα μὲν ξεῖνον ἀδελφεόν τ'.  
εἰ δὲ γεύεται

3 ἀνδρὸς ἀνὴρ τι, φαῖμέν κε γείτον' ἔμμεναι

4 νόῳ φιλήσαντ' ἀτενεῖ γείτονι χάρμα πάντων 130

5 ἐπάξιον· εἰ δ' αὐτὸ καὶ θεὸς ἀνέχοι,

90 6 ἐν τίν κ' ἐθέλοι, Γίγαντας ὃς ἐδάμασας, εὐτυχῶς

7 ναίειν πατρὶ Σωγένης ἀταλὸν ἀμφέπων

8 θυμὸν προγόνων εὐκτήμονα ζαθέαν ἀγριάν. 135

Ἄντ. ε'.

1 ἐπεὶ τετραόροισιν ὄθ' ἀρμάτων ζυγοῖς

2 ἐν τεμένεσσι δόμον ἔχει τεοῖς, ἀμφοτέρας ἰὼν χειρός.

ὦ μάκαρ,

**86** σέο δέ For this δὲ (following μὲν) after vocative cf. N. 2. 14. μὲν...τε Cf. N. 2. 9. γεύεται *Delibat.* Cf. I. 1. 21. There is an old variant δεύεται.

**87** γείτον', κ.τ.λ. Cf. Hés. *W.* and *D.* 346 πῆμα κακὸς γείτων, ὄσσον τ' ἀγαθὸς μέγ' ὄνειαρ. | ἔμμορέ τοι τιμῆς ὄστ' ἔμμορε γείτονος ἐσθλοῦ, *Alkman Frag.* 50 [60] μέγα γείτονι γείτων.

**88** νόῳ Cf. Hés. *Th.* 661 ἀτενεῖ τε νόῳ καὶ ἐπίφρονι βουλή. χάρμα 'Delight,' 'blessing,' as in O. 2. 19.

**89** ἀνέχοι Cf. *Soph. Aj.* 212 and *Jebb's* note. 'Should be constant to neighbourly relations.' *ms.* read ἂν ἔχοι. The text is due to *Thiersch.* *Holmes* puts a full stop after ἀνέχοι, taking it with εἰ, 'for the simple expression of a wish,' like the Euripidean εἴ μοι γένοιτο. I cannot think that a wish could be expressed here just before the wish *v.* 98.

**90** ἐν τίν 'Under thy protection,' 'in dependence on thee.' Cf. *Soph. Aj.* 519 ἐν σοὶ πᾶς ἔγωγε σώζομαι, and *Jebb's* note. ἐθέλοι Equal to μέλλοι, or should we render—'would be willing to cherish towards his father and so to go on

dwelling happily,' &c.? *I.e.* the neighbourhood of Hérakles' temple is enough to keep Sôgenes contentedly at home tending his father in his old age, rather than ranging in quest of adventures like Hérakles who subdued the Giants. For the advice to the youthful victor to cheer his father cf. *P.* 6. 19—27.

**91** ἀταλὸν 'Tenderly affectionate,' with a suggestion of cheering gaiety. Cf. *v.* 10. The son is to be cheering to the father, as the ode provided by the father cheers the son.

**93, 94** 'For that he hath his house between thy precincts close as four-horse chariots may be seen, (having one) on either hand as he goes.' It is a mistake to suppose that four-horse chariots had two poles or two yokes, as art proves the reverse. Mr *Bury*, though professing to hold fast to *Pindar's* language, thinks ζυγοῖς means 'yoke-arms,' and that "the relation of Sôgenes' home to the temples is compared to that of a chariot-pole to the two arms of the yoke which is attached to its extremity." This view suggests a singularly long and narrow house with semi-detached

- 95 <sup>3</sup> τὴν δ' ἐπέοικεν Ἥρας πόσιν τε πειθέμεν 140  
<sup>4</sup> κόραν τε γλαυκώπιδα· δύνασαι δὲ βροτοῖσιν ἀλλὰν  
<sup>5</sup> ἀμαχανιᾶν δυσβάτων θαμὰ διδόμεν.  
<sup>6</sup> εἰ γάρ σφισιν ἐμπεδοσθενέα βίοντον ἀρμόσαι 145  
<sup>7</sup> ἦβα λιπαρῶ τε γήραϊ διαπλέκοις  
100 <sup>8</sup> εὐδαίμον' ἔοντα, παίδων δὲ παῖδες ἔχοιεν αἰεὶ

Ἐπ. ε'.

*a* γέρας τό περ νῦν καὶ ἄρειον ὄπιθεν.

*b* τὸ δ' ἐμὸν οὐ ποτε φάσει κέαρ 150

*c* ἀτρόποισι Νεοπτόλεμον ἐλκύσαι

*d* ἔπεισι· ταῦτά δὲ τρὶς τετράκι τ' ἀμπολεῖν

temples fastened on to the top near one extremity. The preposition *ἐν* does not suit Mr Bury's theory. Close contiguity might well be suggested by a reference to racing chariots whether we think of three abreast or one pressing up to pass between two. In *τετρ. ἀρμ. ζυγοῖς* we have a paraphrase of *τετράζυξιν ἄρμασιν* (cf. *τετράζυξ ὄχος* Eur.) with a dative of mere reference. An episode in the four-horse chariot race which Sôgenes had witnessed at Nemea may be alluded to. Note that *ἔχει...ίων* is a variation of the common construction *ἔστι τὰ τεμένη ἐξ ἀμφ. χειρὸς ἰόντι*.

95 δ' For δὲ after vocative cf. O. 1. 36.

96 κόραν Hêbê, cf. *vv.* 4, 99. δὲ 'For.'

97 From this passage and from *v.* 60 it has been inferred that Theârion labored under some bodily ailment or infirmity.

98 This prayer refers to *vv.* 55—58 *τυχεῖν—ᾠρεξε*. *σφισιν* Sôgenes and Theârion. *ἀρμόσαις* Participle, 'should'st attach....'

99 *διαπλέκοις* 'Carry on to the end.'

101 'The present victory and a nobler one (at Delphi or Olympia) afterwards.' The notion of Delphi

in *ἄρειον* brings the poet back to Neoptolemos.

103 ἀτρόπ. 'Ill-mannered,' 'which cannot be turned' from any malicious or sinister acceptance. Theognis, 213—218, shows plainly that *ἀτροπία* means inability to adapt oneself to one's company. *ἐλκύσαι* 'That I have maltreated,' like beasts worrying a corpse. Cf. *Il.* 17. 394, 558.

104 ταῦτά, κ.τ.λ. 'To work over the same ground three or four times argueth lack of inventive power, like the "Διὸς Κόρινθος" of a woman sillily prattling to children.' This was probably the burden of a popular nursery ditty. Cf. Aristoph. *Ran.* 439, *Eccle.* 828. Müller, *Dor.* 1. p. 88 (*Trans.*, 2nd ed. p. 96) and von Leutsch, *Paroem. Gr.* 2. p. 368, give the historical account of the origin recorded by the Schol., namely that ambassadors from the Bakchiadae, sent to invite the Megarians to resume their allegiance, at last said *δικαίως στενάξει ὁ Διὸς Κόρινθος εἰ μὴ λήψουτο δίκην παρ' ὑμῶν*. Whereupon they were pelted, and in an ensuing fight the Megarians urged each other to strike *τὸν Διὸς Κόρινθον*. The proverb is said to refer *ἐπὶ τῶν ἄγαν σεμνυνομένων καὶ δειλῶς ἀπαλ-*

105 ε ἀπορία τελέθει, τέκνοισιν ἄτε μαψυλάκας Διὸς Κόρινθος.

155

λαττόνων, an explanation which is not supported by Pindar. Some editors seem to take μαψυλάκας as nom. sing.= 'a silly babbling,' but the construction with ἄτε after ἀμπολεῖν would be the accusative, and the only possible construction for the nom. sing. is to make μαψυλάκας agree with Κόρινθος. The Schol. Vet. explains ὥσπερ παρά νηπίοις τοῖς τέκνοις as though the reading had been μαψυλάκαις, or else the interpretation last given

was intended. The phrase in this case is regarded by the poet as the agent in the vain repetition of itself; for such a form as μαψ. could hardly be passive in meaning. ἀμπολεῖν Cf. Soph. *Phil.* 1238 δις ταῦτὰ βούλει καὶ τρις ἀναπολεῖν μ' ἔπη;

105 ἄτε Equal to ὥσπερ. Cf. O. 1. 2, note. μαψ. Gen. sing. fem. Cf. Sappho *Frag.* 27 [93] μαψυλάκαν γλώσσαν (MSS. μαψυλάκταν).

The compounds which seem to have been coined for this ode are φιλόμολπος, δορίκτυπος, λιπαράμπυξ, εὐθύπνοος, εὐρύκολπος, θεμίσκοπος, ματρόδοκος, ἐμπεδοσθενής, πολίταρχος.

## NEMEA VIII.

ON THE VICTORY OF DEINIS OF AEGINA IN THE SHORT FOOT-RACE.

### INTRODUCTION.

DEINIS, the son of Megas, of the family of the Châriadae (*v.* 46), of Aegina, had, like his father, been twice victor in the stadium at Nemea. The ode was sung on the occasion of the dedication of Deinis' crown at the temple of Aeakos (*v.* 13).—There is more break than usual between the metrical divisions of this ode.

There is nothing to indicate the date except perhaps *v.* 20, from which it may be inferred that the date fell in Ol. 79, either B.C. 63 or B.C. 61 just before N. 7. It is absurd to discern political allusions in *vv.* 20—22, for it was at any time natural to remind the Aeginetans of Pindar's day that in the time of Aeakos Aegina was not inferior in influence to Athens and Sparta, which had since become the predominant states of Hellas. We may therefore dismiss Dissen's view that politics subsequent to B.C. 457 are indicated, and Mezger's B.C. 491, when Aegina submitted to Persia, and consequently was compelled by Sparta to send hostages to Athens (Hérod. 6. 49, 50). If the ancient coöperation of the three states suggested any special political event or situation, it ought to suggest the coöperation of Aegina at Salamis and Plataea. Moreover, if the poet meant to allude to enmity between Athens and Aegina, it is incredible that he should have chosen as a leading motive the myth of Aias, the Æacid whom Athenians delighted to honor. Lastly the third strophe is more likely to be the utterance of an elderly poet than of one about thirty years old. Though the main theme is envious detraction, it does not follow that Deinis or Aegina had any special need for consolation, for (*φθόνος*) ἄπτεται ἐσλῶν αἰεί *v.* 22, ἐχθρὰ παράφασις τὸ λαμπρὸν βιᾶται *vv.* 32—34; in short it is a commonplace of Epinician compliment to represent the objects of the poet's praises as attacked by μῶμος, φθόνος, παράφασις, κ.τ.λ. Cf. Bacchyl. 13. 169 βροτῶν δὲ μῶμος | πάντεσσι μὲν ἐστὶν ἐπ' ἔργοις, P. 1. 81—84, 11. 29 f., while the epinician ode is the divine



charm to counteract these malefic influences, and confer on the victor imperishable unimpeachable fame.

The introduction occupies the first system, and the first verse of the second. It is devoted to invocations of Hōra and Aeakos. The central portion, concerned with falsehood, detraction, and Aias, ends with the second system. The conclusion extends over the third system, and is apportioned between the poet and the victor.

The compounds which seem to have been coined for this ode are *νεόκτονος*, *ὀμόφοιτος*, *δολοφραδής*, *κακοποιός*, and perhaps *παμφθόρος*.

There are some curious tautometric echoes, *-έων αι-* v. 39, *-έων Αι-* v. 27, *-άν πελ-* v. 29, *-άν Πελ-* v. 12, *καὶ* vv. 6, 18, 23, *έτεροι* v. 37, *έτέρας* v. 3, *άμφι-* vv. 23, 6, *-άν φι-* v. 1, *ύπ-* v. 47, *ύπ'* v. 30, *-φορον* v. 48, *φέρων* v. 14, *έπι-* vv. 39, 5. Heterometrically *άπτεισθαι* is found vv. 14, 22, 36, *άπτειν* v. 37, *φιλ-* vv. 1, 13, 42, *πολλ-* repeated vv. 8, 20, *άντεινεν* vv. 25, 34, *Κυπρ.* vv. 8, 18, *πάλαι* vv. 32, 51. The last of these is rhetorically significant. Perhaps *άπτεται* v. 22, *άπτομαι* v. 14 accentuate a contrast between the supplicatory help of the poet and the attack of the envious.

The mode is Dorian, the metres dactylo-epitritic. They are unsymmetrical in arrangement.

## STROPHE.

1	- ≡   - ∪ ∪   - -   B.*A.
2	C.B. - ∪ ∪   - ^
3	B.C.+A'
4	∪ ∪ : - ∪ ∪   - -   B.A.
5	C'.C. †

## EPODE.

a	- : A'.C'
b	- ∪ ∪   ⊔   A'
c	∪ ∪ : ⊔   B.A.B'
d	- : C.   - ^
e	B.A.'B'
f	B.   - ^ ∪ ∪   ⊔   B.A. †
g	B.B  .C.B'

\* Incisio.

† Caesura after first syllable.

‡ Caesura after first syllable of 7th foot.

|| Caesura after first, incisio after last syllable.

## ANALYSIS.

vv.

- 1—3. Hôra is sometimes kind, sometimes cruel.  
 4, 5. One must be content to be moderate and attain one's nobler desires.  
 6—8. The union of Zeus and Aegina was blest.  
 8—12. Aeakos was much courted by heroes.  
 13—16. Dedication of ode and crown to Aeakos.  
 17, 18. Prosperity granted by the gods is comparatively lasting, such, for instance, as that of Kinyras of Cyprus.  
 19. I pause like a runner preparing to start.  
 20, 21. For anything new provokes envious criticism.  
 22—32. For envy attacks the noble as in the case of Aias and the arms of Achilles.  
 32—34. Detraction existed of old.  
 35—39. Far be this from the poet, who hopes to win fame and popularity by straightforward plain-speaking.  
 40—44. Excellence and the joy of victory are enhanced by song.  
 44—50. The poet cannot restore Megas to life, but he can rear a monument to father and son and assuage pain.  
 50, 51. The antidote of song is as old as the poison of detraction.

Στρ. α'.

1 Ὀρα πότνια, κάρυξ Ἀφροδίτας ἀμβροσιᾶν φιλοτάτων,  
 2 ἄτε παρθενηῖοις παίδων τ' ἐφίξοισα γλεφάροις,

1 Ὀρα Goddess of puberty. Cf. Aesch. *Suppl.* 996, quoted N. 5. 6. For the double genitive cf. P. 9. 39 κρυπταὶ κλαῖδες ἐντὶ σοφᾶς πειθοῦς ἱερᾶν φιλοτάτων.

2 Cf. Soph. *Antig.* 795 νικᾶ δ' ἐναργῆς βλεφάρων ἴμερος εὐλέκτρον | νύμφας. Pindar often wavers between a quality and the personification thereof, but here we have an extreme case. How anything which sits in the eyes could carry their proprietor with gentle or

rough hands is a problem insoluble even by a poet. Sophokles proves that the seat of desire is the eyes, though that of sleep might be the eyelids. For ἄτε after a vocative clause standing by itself cf. Eur. *Orest.* 317 f. ὦ... θεαί... αἶ κ.τ.λ. 'Thou who...nestling in...dost touch.'

3 βαστ. Cf. Aesch. *Ag.* 35. The herald leads lovers by the hand to each other, cf. *Il.* 1. 320—323, or by force. ἀνάγκας

3 τὸν μὲν ἀμέροις ἀνάγκας χερσὶ βαστάξεις, ἕτερον  
δ' ἑτέροις. 5

4 ἀγαπατὰ δὲ καιροῦ μὴ πλαναθέντα πρὸς ἔργον ἕκαστου

5 5 τῶν ἀρειόνων ἐρώτων ἐπικρατεῖν δύνασθαι.

Ἄντ. α΄.

1 οἶοι καὶ Διὸς Αἰγίνας τε λέκτρον ποιμένες ἀμφε-  
πόλησαν 10

2 Κυπρίας δῶρων· ἔβλασταν δ' υἱὸς Οἰνώνας βασιλεὺς

3 χερὶ καὶ βουλαῖς ἄριστος. πολλά νιν πολλοὶ λιτά-  
νευον ἰδεῖν·

4 ἀβοατὶ γὰρ ἠρώων ἄωτοι περιναietaόντων 15

10 5 ἤθελον κείνου γε πείθεσθ' ἀναξίαις ἐκόντες,

Ἐπ. α΄.

α οἷ τε κρανααῖς ἐν Ἀθήναισιν ἴρμοζον στρατόν, 20

β οἷ τ' ἀνὰ Σπάρταν Πελοπηϊάδαι.

χερσὶ Cf. P. 4. 234 ἀνάγκας ἐντεσν, P. 11. 34 δόμους ἀβρότατος. ἑτέροις Euphemistic for ἀγρίαῖς. Cf. P. 3. 34, Eur. *Herc. Fur.* 1238, also the similar use of ἄλλος. The poet means violent or thwarted passion. There is a zeugma in the construction of βαστάξεις, which first means to carry in fondling fashion and then to enfold in a tight grip. We can render by 'bear along' in both cases, but I do not think ἀγρίαῖς. χερσὶ βαστάξεις would stand alone.

4 ἀγαπατὰ For plur. cf. P. 1. 34, N. 4. 71. καιροῦ 'Without having transgressed the bounds of moderation.'

5 ἐπικρατεῖν 'To get secure possession of his nobler objects of desire.'

6 οἶοι I.e. ἀρείωνες. ποιμένες, κ.τ.λ. I.e. ἔρωτες.

7 Κυπρ. δῶρ. Cf. Theog. 1293 ἱμερόντα γάμον, χρυσοῦς Ἀφροδίτης | δῶρα, Bacchyl. 17. 9 ἱμεραμπύκος

θεῆς | Κυπρίδος...δῶρα, Il. 3. 54. υἱὸς Aeakos. Οἰνώνας Old name of the island before the nymph Aegina gave her name to it.

8 πολλά Cf. N. 5. 31 and the Homeric πολλά λίσσεσθαι. Dissen interprets πολλάκις, but Don. rightly observes that 'the secondary idea of frequency' is contained in λιτάνευον. ἰδεῖν 'That they might behold him.' Do not take νιν as primarily the object of ἰδεῖν.

9 ἀβοατὶ Generally rendered 'unbidden,' 'unsummoned,' but 'without fighting,' = ἀμαχητί, seems to be more in accordance with analogy and with the meanings of βοή ἄωτοι 'The flower.' Cf. O. 2. 7.

10 γε 'His, and his alone.'

11 ἄρμ. στρ. As Aeakos was according to the myths in about the same generation as Thêseus, this phrase may refer to the legendary classification of the citizens of Attica by Thêseus.

12 ἀνὰ The preposition is ap-

*ε* ἰκέτας Λιακοῦ σεμνῶν γονάτων πόλιός θ' ὑπὲρ φίλας  
*δ* ἀστῶν θ' ὑπὲρ τῶνδ' ἄπτομαι φέρων

15 *ε* Λυδίαν μίτραν καναχηδὰ πεποικιλμέναν, 25

*ζ* Δείνιος δισσῶν σταδίων καὶ πατρὸς Μέγα Νεμεαίου  
ἄγαλμα.

*η* σὺν θεῷ γάρ τοι φυτευθεῖς ὄλβος ἀνθρώποισι παρ-  
μονώτερος·

Στρ. β'.

*ι* ὅσπερ καὶ Κινύραν ἔβρισε πλούτῳ ποντία ἔν ποτε  
Κύπρῳ. 30

propriate to the scattered quarters of Sparta which Thukyrides contrasts with the topographical condition of Athens. According to the known myths the Pelopids of Sparta (Menelaos) were not contemporary with Aeakos, and it is therefore possible that Pindar refers to an unknown myth.

13—15 The crown won by Deinis was being dedicated with the poet's crown of song at the temple of Æakos.

15 *καναχηδὰ* Cf. P. 10. 39 *καναχαὶ αὐλῶν*, Soph. *Trach.* 641 *αὐλὸς οὐκ ἀναρσταν | ἀχῶν καναχὰν ἐπάνεισιν*. Hésiod uses this adverb. For the metaphor cf. Frag. 160 *ὕφαίνω δ' Ἀμυθαονίδαις ποικίλον ἀνδρημα*, quoted by the Schol. on N. 7. 78 (115). The *μίτρα* here and in O. 9. 84 means the whole crown, but was properly the twisted woollen fillet (*εὐμαλλον μίτραν*, I. 4. 62) by which the leaves or sprays of the wreath were kept together.

16 *δισσῶν* Refers both to Deinis and his father, as is proved by *vv.* 47, 48 *ποδῶν εὐωνύμων | δις δὴ δυοῖν*, 'the feet illustrious on two occasions of two (Châriadae).' *Νεμεαίου ἄγαλμα* 'An adornment of Nemean victories in two foot-races.'

17 *σὺν θεῷ* 'By the aid of a

god,' *i.e.* of Aeakos or of Zeus for Aeakos' sake. For *φυτευθεῖς* cf. P. 4. 69 *τιμαὶ φύτευθεν*. The comparative *παρμονώτερος* implies the sentiment of P. 3. 105, 106 *ὄλβος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται | ἄπλετος εὐτ' ἀν ἐπιβρίσαις ἔπηται*, 7. 20. For the idea cf. Frag. 111 *εὐδαιμόνων | δραπέτας οὐκ ἔστιν ὄλβος*. Render *παρμον.*, 'maketh longer stays,' after Sir J. Suckling, 'Love with me hath made no stays' [Mr Fanshawe].

18 *ὅσπερ καὶ* Echoing exactly *οἶοι καὶ v.* 6, joins such prosperity as that of Kinyras to such *ἔρωτες* as delighted Zeus and Aegina into a double portion of happiness which Pindar implies that Deinis will enjoy. Kinyras was priest of Aphroditè, which further connects wealth and *ἔρωτες*. Note that *κείνος καὶ, v.* 23, points a contrast between what the poet wishes to avert and what he prays for. This recurrence is reinforced by the tautometric *ἀμφ- vv.* 23, 6, while the other recurrence is reinforced by the repetition of *Κύπρ- vv.* 18, 7. In each case *καὶ* emphasises the instance adduced. *ὄλβος* is here personified, though not so in the preceding line. For Kinyras cf. P. 2. 15—17. *ποτε* For the position cf. P. 2. 33, 4. 258.

- 2 ἴσταμαι δὴ ποσσὶ κούφοις, ἀμπνέων τε πρὶν τι φάμεν.  
 20 3 πολλὰ γὰρ πολλᾷ λέλεκται· νεαρὰ δ' ἐξευρόντα δόμεν  
 βασάνω  
 4 ἐς ἔλεγχον, ἄπας κίνδυνος· ὄψον δὲ λόγοι φθονε-  
 ροῖσιν· 35  
 5 ἄπτεται δ' ἐσλῶν ἀεὶ, χειρόνεσσι δ' οὐκ ἐρίζει.  
 Ἄντ. β'.  
 1 κείνος καὶ Τελαμῶνος δάψευ υἷόν, φασγάνῳ ἀμφικυλί-  
 σαις. 40

19 Ἰσταμαι 'I stay on tip-toe,' *i. e.* poising myself and taking breath before the start, in the attitude of the cast of 'A girl starting for a foot race' in the Fitzwilliam Museum. The phrase κούφα βιβῶντα, 'with light tread,' 'tripping lightly,' O. 14. 15, is not quite the same. The body of the ode begins here, the first eighteen verses being dedicatory to Aeakos.

20 'Many tales have several versions; but when one has discovered new points it is utterly hazardous to submit them to the touchstone for assay; for discussions are toothsome to the envious, and envy ever fastens on to the noble, but contends not against the mean. It did rend even the son of Telamon by forcing him on to his sword.' It would appear that Pindar invented himself (or gave currency to an Æginetan version of) the detail of the myth of the κρίσις ὄπλων which attributed the defeat of Aias to unfair means, which version is adopted by Sophokles *Aj.* 1135, where Teukros says to Menelâos κλεπτῆς γὰρ αὐτοῦ ψηφοποιὸς εὐρέθης. In the earlier ode, I. 3, in which the fate of Aias is mentioned, Odysseus' τέχνα defeats the better man, but no underhanded proceedings in connexion

with the decision are suggested. In N. 7 the unfair character of the voting is insinuated, and I am therefore disposed to date N. 8 before N. 7. See on *v.* 12.

21 λόγοι 'Discussion.' Dissen, *Deliciae vero sunt verba quae dicantur in vitis quaerentibus quod reprehendant*; Don., Cookesley, Paley, 'praise.' Markland goes too far in regarding λόγοι here and in Eur. *Suppl.* 565 as = ψόγοι. It is rather 'criticism'; the neutral term getting a color from the preceding clause. For the extraction of φθόνος from φθονεροῖσιν cf. *Soph. Aj.* 201 νόσου from νοσήσαν. Not very unlike is N. 4. 3 πόνων κεκριμένων...νιν (τὸν νικῶντα). For the sentiment cf. *Soph. Aj.* 157 πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἔρπει, P. 7. 19, 11. 29, *infra v.* 34.

22 ἄπτεται 'Attacks.' Cf. *Aesch. Sept. c. Th.* 204, *Soph. Aj.* 1608. There is no hint of disease or medicine in the ode except ἐπαιδαῖς...νῶδνον, *vv.* 49, 50.

23 ἀμφικυλίσεις Cf. *Il.* 8. 86 κυλινδόμενος περὶ χαλκῷ, 'transfixed by the bronze,' *Soph. Aj.* 828 (με) πεπτάτα τῶδε περὶ νεορράντῳ ξίφει, 899 φασγάνῳ περιπτυχῆς. The slang 'to get outside a glass of beer,' &c. is a similar idiomatic inversion.



- 2 ἢ τιν' ἀγλωσσου μέν, ἦτορ δ' ἄλκιμον, λάθα κατέχει  
 25 3 ἐν λυγρῷ νείκει· μέγιστον δ' αἰόλω ψεύδει γέρας  
 ἀντέταται.  
 4 κρυφίαισι γὰρ ἐν ψύφοις Ὀδυσσῆ Δαναοὶ θεράπευ-  
 σαν· 45  
 5 χρυσέων δ' Αἴας στερηθεὶς ὄπλων φόνω πάλαισεν.  
 Ἐπ. β'.  
 α ἢ μὰν ἀνόμοιά γε δάοισιν ἐν θερμῷ χροῖ  
 β ἔλκεα ῥήξαν πέλεμιζόμενοι 50  
 30 γ ὑπ' ἀλεξιμβρότῳ λόγχῃ, τὰ μὲν ἀμφ' Ἀχιλεὶ νεοκτόνῳ,  
 δ ἄλλων τε μόχθων παμφθόροισιν ἐν  
 ε ἀμέραις. ἐχθρὰ δ' ἄρα πάρφασις ἦν καὶ πάλαι, 55  
 31 ζ αἰμύλων μύθων ὀμόφοιτος, δολοφραδῆς, κακοποιὸν  
 ὄνειδος·

**24** Cf. *Il.* 13. 824 Αἴαν ἀμαρτοε-  
 πὲς βουγῆι, ποῖον ζειπες; κατέχει  
 'Encompasses,' 'overwhelms.' Cf.  
*O.* 7. 10, P. 1. 96.

**25** αἰόλ. Cf. *Bacchyl.* 15. 57  
 ἀ δ' αἰόλοις ψεύδεσσι καὶ ἀφροσύναις |  
 ἐξαισίοις θάλλουσ' ἀθαμβῆς | ὕβρις.  
 ἀντέταται 'The greatest prize has  
 been held out to,' conferred upon,  
 not 'held up,' 'proposed.' For  
 perfect cf. *O.* 1. 53, N. 3. 84.

**26** θεράπ. 'Did service to,'  
 'trucked to.'

**27** φόνω 'Invited the grip of  
 violent death.' Cf. *Hés. W. and D.*  
 413 ἀτῆσι παλαίει.

**28** ἢ μὰν 'Yet verily.' ἀνόμοιά  
 γε Though Odysseus was perhaps  
 equal to Aias, or almost equal,  
 according to the terms of the con-  
 test for the arms, in battle 'at least  
 they made far different wounds  
 gape (or 'gush [with blood]') on  
 the warm flesh of foemen (*dat. in-*  
*commodi*) when hard pressed,' &c.  
 That is to say in battle Aias was  
 far superior to Odysseus.

**29** πέλεμιζόμενοι So Schol. Vet.

MSS. πολεμιζ.

**30** ὑπ' Cf. *O.* 11. 36, P. 3.  
 10. μὲν—τε Cf. *O.* 4. 15. The  
 poet refers to exploits not related  
 in our *Iliad*, but probably from the  
 ballads which formed the *Aethiopsis*  
 of Arktinos. From the frequent  
 mention of Memnon this group  
 of legends seems to have been a  
 favorite either with Pindar or with  
 the Æginetans. Of course the fight  
 with Hektor, *Il.* 14. 402, may have  
 been in the poet's mind among the  
 ἄλλων μόχθων. ἀμφ' Ἀχ.

Suggests a strong title to Achilles'  
 arms for Aias.

**31** παμφθόροισιν ἐν Text  
 Mommsen, MSS. πολυφθόροισιν ἐν,  
 Böckh ἐν πολυφθόροις. In *Bacchyl.*  
*Frag.* 36 we should read πάμφθορος  
 στάσις for πάμφθερσις στάσις.

**32** ἐχθρά, κ.τ.λ. 'Fell detraction  
 then (as may be inferred from the  
 above-mentioned instance) existed  
 even of old.' ἄρα... ἦν 'Is, as it  
 turns out.' Cf. *O.* 11. 52, 57.

**33** δολοφραδῆς, κ.τ.λ. 'Deviser  
 of guile, mischief-making calumny.'

ἢ τὸ μὲν λαμπρὸν βιάται, τῶν δ' ἀφάντων κῦδος  
ἀντείνει σαθρόν.

Στρ. γ'.

35 <sup>1</sup> εἴη μὴ ποτέ μοι τοιοῦτον ἦθος, Ζεῦ πάτερ, ἀλλὰ  
κελεύθους 60

<sup>2</sup> ἀπλόαις ζωᾶς ἐφαπτοίμαν, θανὼν ὡς παισὶ κλέος

<sup>3</sup> μὴ τὸ δύσφαμον προσάψω. χρυσὸν εὐχονται, πεδίον  
δ' ἔτεροι

<sup>4</sup> ἀπέραντον· ἐγὼ δ' ἀστοῖς ἀδῶν καὶ χθονὶ γυῖα καλύ-  
ψαιμ', 65

<sup>5</sup> αἰνέων αἰνητά, μομφὰν δ' ἐπισπείρων ἀλιτροῖς.

Ἄντ. γ'.

40 <sup>1</sup> αὔξεται δ' ἀρετά, χλωραῖς ἑέρσαις ὡς ὅτε δένδρεον ἄσσει,

**34** Cf. Apollod. (Brunck, *Gnom.*)

4. 12 πρὸς γὰρ τὸ λαμπρὸν ὁ φθόνος βιάζεται | σφάλλει τ' ἐκείνουσ ὡς ἂν ὑψώσῃ τύχη, and for βιάται cf. *Od.* 11. 503, οἱ κείνον βιώνονται ἐέργουσιν τ' ἀπὸ τιμῆς (Dissen). For ἀφάντων cf. P. 1. 84, 11. 30. Render 'which doth violence to the illustrious, but sets up a rotten notoriety of the obscure.' Lit. ἀντείνει σαθρόν = rears on a rotten foundation.

**35** κελεύθους For metaphor cf. O. 1. 115, N. 1. 25.

**36** ἐφαπτοίμαν See O. 1. 86 and note.

θανῶν Death is introduced with reference to Megas. κλέος μὴ τὸ δύσφαμον 'A reputation—not that disgraceful one.' The τό refers back to τῶν ἀφάντων σαθρόν κῦδος. For the position of μὴ cf. N. 1. 18. For κλέος (δύσφαμον) cf. *Thuk.* 2. 11. 10 μεγίστην δόξαν οἰσόμενοι τοῖς τε προγόνοις καὶ ἡμῖν αὐτοῖς ἐπ' ἀμφοτέρα ἐκ τῶν ἀποβαινόντων.

**37** εὐχονται For suppression of οἱ μὲν cf. *Il.* 22. 157 τῆ ῥα παραδραμέτην, φεύγων ὁ δ' ὀπισθε διώκων, *Eur. Iph. in Taur.* 1350 κοντοῖς δὲ πρῶραν εἶχον· οἱ δ' ἐπωτίδων ἀγκυρα ἐξανήπτων. For sentiment cf. *Frag.*

206.

**38** ἐγώ, κ.τ.λ. 'But for me, may I even till death prove a favorite with my fellow-citizens for praising the praiseworthy and scattering censure on wrongdoers.' The aorist participle ἀδῶν = 'as an established favorite'; or is it the participle of the gnomic aorist? cf. N. 1. 62, 7. 3. With many misgivings I have not adopted Shilleto's explanation given on *Thuk.* 1. 20 § 3 δρᾶσαντές τι καὶ κινδυνεύσαι, 'do something if they must risk their lives'—in effect, 'may I please..., if I die for it.' He compares *Aesch. Choeph.* 438 ἔπειτ' ἐγὼ νοσφίσας δλοίμαν, *Soph. El.* 1079. Here, however, the idea of death is not involved in that of pleasing. Cf. *Dém. Meidias* 530 εἰ...μὴ χορηγὸς ὦν ταῦτ' ἐπεπόνθειν ὑπὸ Μειδίου. Similar is the construction of I. 5. 15 τοιαῖσιν ὄργαις εὐχεται | ἀντιάσαις αἶδαν γῆράς τε δέξασθαι πολίων. ἀστοῖς ἀδῶν Cf. ἀδύπολις *Soph. Œd. R.* 510. Bias (*Diog. Laert.* 1. 85) ἀστοῖσιν ἄρεσκε πᾶσιν, ἐν πόλει αἴκε μέρης.

**40** χλωραῖς Cf. O. and P. p. xxiii, *Frag.* 99. 3. ἑέρσαις

2 ἐν σοφοῖς ἀνδρῶν ἀερθεῖσ' ἐν δικάοις τε πρὸς ὑγρὸν 70  
3 αἰθέρα. χρεῖαι δὲ παντοῖαι φίλων ἀνδρῶν· τὰ μὲν  
ἀμφὶ πόνοις

4 ὑπερώτατα· μαστεύει δὲ καὶ τέρψις ἐν ὄμμασι θέσθαι  
5 πιστά. ὦ Μέγα, τὸ δ' αὖτις τεὰν ψυχὰν κομίζαι 75  
Ἐπ. γ'.

- 45 a οὐ μοι δυνατὸν· κενεᾶν δ' ἐλπίδων χαῦνον τέλος·  
b σεῦ δὲ πάτρα Χαριάδαις τε λάβρον  
c ὑπερεῖσαι λίθον Μοισαῖον ἕκατι ποδῶν εὐωνύμων 80

Modal dative. ἄσσει mss. αἰσσει  
| σοφοῖς. The text is Böckh's.  
'Springs up.' Twice, in com-  
pounds, P. uses the uncontracted  
form.

41 'When exalted to the buxom  
air of heaven among men who love  
song and justice. Many are the  
uses of friends. Most important  
is help in regard to toilsome  
achievements. While the delight  
(of success and rest) seeks to get  
evidence set before men's eyes.'  
I.e. in the first flush of triumph  
men long for perpetual commemo-  
ration of their exploits. Though  
substantial help is most important  
as leading to success, yet success  
cannot be enjoyed unless one gets  
lasting credit for merit by confirma-  
tion or proof of song. Dissen cites  
O. 10. 6 μελιγάρυες ἕμνοι | ὑστέρων  
ἀρχαὶ λόγων | τέλλεται καὶ πιστὸν  
ἔρκιον μεγάλαις ἀρεταῖς, *Op. ex  
Pont.* 1. 5. 32 *sumque fides huius  
maxima uocis ego.* ὑγρὸν Spenser,  
Milton and Dryden give the phrase  
'buxom air.'

44 πιστά So B; πίσταν D;  
πίστιν Triel. The emphatic posi-  
tion of the word and the stop quite  
justify the hiatus. Bury's πιστά  
σοι, Μέγα, gives a perfectly otiose  
pronoun in a prominent position.  
Bergk proposes πιστά νῶ as possible,

but reads with Mommsen πιστὸν. ὦ  
Μέγα, from the Schol. ἐπιζητεῖ...τὸ  
πιστὸν. δ' For δὲ after vocative  
cf. O. 1. 36.

45 Cf. P. 2. 61 χαῦνα πραπίδι  
παλαιμονεῖ κενεά.

46 Χαριάδαις τε Dissen thinks  
that the φρατρία of the Châriadae  
included the πάτρα of Deinis; but  
perhaps τε is explanatory as in  
Aesch. *Ag.* 10, 215, 1526, *Eum.*  
107. λάβρον Cookesley would  
read τ' ἐλαφρόν = 'it is easy,' com-  
paring N. 7. 77. Schneider pro-  
posed λαμπρόν. I think the text  
should be kept. The order is λάβρον  
δὲ (*sc.* μοι) σεῦ, κ.τ.λ. 'I am violently  
impelled,' 'I have more than  
enough energy.' The word here  
takes color from οὐ δυνατὸν. The  
poet springs from 'impotence' to  
an opposite. It is erroneous to  
render λάβρος 'tall,' 'lofty,' 'huge,'  
or 'loud,' as the fundamental idea  
of the word is 'furious motion,'  
'boisterousness,' the notion of loud-  
ness being often concomitant, and  
when applied to speech and con-  
duct λάβρος means 'rash,' 'bold,'  
'vehement,' 'impetuous,' 'head-  
strong.'

47 'To uprear a lofty stêlé  
of song on behalf of the twice  
illustrious feet of two men.' Cf.  
v. 16 *supra*.

- α δις δὴ δυοῖν. χαίρω δὲ πρόσφορον  
 ε ἐν μὲν ἔργῳ κόμπων ίείς, ἐπαιδαῖς δ' ἀνήρ  
 50 ς νώδυνον καὶ τις κάματος θῆκεν· ἦν γε μὰν ἐπικώμιος  
     ῥυμος 85  
 γ δὴ πάλαι καὶ πρὶν γενέσθαι τὰν Ἀδράστου τὰν τε  
     Καδμείων ἔριν.

**48** δὴ Hardly translateable. The particle points out that Deinis' two victories *exactly* match his father's.

**49** ἐν ἔργῳ 'On the occasion of an exploit.'

**50** καὶ τις For the position of τις cf. P. 1. 52. The poet is meant; his ode is a proper expression of triumph, while at the same time it is a spell to soothe physical pain. For sentiment cf. N. 4. 4. θῆκεν Gnomie aorist. γε μὰν 'Never-

theless,' *i.e.* this is no new thing, for though detraction existed in olden time (*v.* 32) there also existed the antidote of laudatory poetry even before the foundation of the Nemean games by Adrastos when his host set out against Thebes. There is a double opposition: the antiquity of his art opposed to present effort of the poet, and the beneficent art itself opposed to co-  
 ÷val detraction.

**51** δὴ 'Already' = ἤδη.

## NEMEA IX.

ON THE VICTORY OF CHROMIOS OF AETNA WITH THE  
FOUR-HORSE CHARIOT IN THE PYTHIA AT SIKYON.

### INTRODUCTION.

FOR Chromios see Introduction to N. 1. In this victory Chromios won a crown (*vv.* 52, 53) and silver bowls (*v.* 51). The ode was composed some time after the victory (*v.* 52) soon after the founding of Aetna, *i.e.* B.C. 474 or 472 (*v.* 2). As Pindar seems to have been present the latter date is preferable.

Pindar makes effective use of the legend suggested by the games of Adrastos at Sikyon.

In the two passages *vv.* 21—29 and 48—54 the poet has elaborated a striking contrast between the turmoil and disaster of defeat in war on the one hand and the peaceful celebration of a peaceful victory on the other. We have:—

<i>v.</i> 21 ἐς ἄταν σπεῦδεν	<i>v.</i> 48 ἀσυχία,
<i>v.</i> 22 χαλκίοις ὄπλοισιν	<i>v.</i> 49 νικαφορία
* <i>v.</i> 22 ἰππέλοις σὺν ἔντεσιν	<i>v.</i> 51 ἀργυρέαισι φιάλαισι
<i>vv.</i> 22, 23 γλυκὺν   νόστον (denied)	<i>v.</i> 52 ἄς ποθ' ἔπποι κ.τ.λ.
<i>v.</i> 23 λευκανθέα σώματα	<i>v.</i> 50 γλυκὺν κώμον προφάταν
	<i>vv.</i> 52, 53 θεμιπλέκτοις ἄμα
	Λατοῖδα στεφάνοις
<i>vv.</i> 23, 24 σώματ' ἐπλαναν καπνόν·	<i>v.</i> 48 συμπόσιον· νεοθαλῆς κ.τ.λ.
ἐπτὰ γὰρ δαΐσαντο πυροὶ	
νεογυίους φῶτας.	

\* Tautometric (as also φίλιπποι *v.* 32).



<i>vv.</i> 24, 26 <i>κεραυνᾶ παμβία...δοῦρί</i>	<i>vv.</i> 51, 52 <i>νωμάτω...βιατᾶν*</i>   ἀμπέλου
<i>...μαχατᾶν*</i>	<i>παῖδ'</i>
<i>vv.</i> 26, 27 <i>πρὶν νῶτα τυπέντα...</i>	<i>vv.</i> 48, 49 <i>αὔξεται   μαλθακᾶ νικαφορία</i>
<i>αἰσχυνοθῆμεν</i>	<i>σὺν αἰοιδᾶ</i>
<i>v.</i> 27 <i>δαιμονίοισι φόβοις</i>	<i>v.</i> 49 <i>θαρσαλέα δὲ παρὰ κρατῆρι φωνὰ</i>
	<i>γίνεται</i>
<i>v.</i> 25 <i>Ζεὺς</i>	<i>v.</i> 53 <i>Ζεὺ πάτερ</i>
<i>vv.</i> 28, 29 <i>πεῖραν ἀγάνορα ἐγχέων</i>	<i>v.</i> 54 <i>εὐχομαι ταύταν*</i> ἀρετὰν κελα-
<i>ταύταν*</i>	<i>δῆσαι</i>

In the prayers *vv.* 28—32, 53—55 we find besides this last responsion another contrast and two resemblances:—

<i>v.</i> 29 <i>ἀναβάλλομαι ὡς πόρσιστα</i>	<i>v.</i> 55 <i>ἀκοντίζων σκοποὶ ἀγχιιστα Μοισᾶν</i>
<i>v.</i> 31 <i>Ζεὺ πάτερ</i> (beginning line)	<i>v.</i> 53 <i>Ζεὺ πάτερ</i> (ending line)
<i>v.</i> 31 <i>ἀγλαταῖσι</i>	<i>v.</i> 54 <i>Χαρίτεσσιν</i>

In the 4th verses of the 4th and 5th stanzas Zeus' lightning is mentioned, first as not giving a favorable omen, then as dealing merciful destruction.

We have also subordinate contrasts between the defeat of Amphiaros and his friends and Chromios' victories in righteous war. Thus *v.* 37 *θυμὸν αἰ\** *χματᾶν* echoes *vv.* 26, 27, *μαχατᾶν* | *θυμὸν αἰ\**-, and *νεότατι* *v.* 44 effectively echoes the nearly tautometric *νεογύιους* *v.* 24, as does *ἰππίων ἀέθλων...\** *v.* 9, *τὸ κρατήσιππον\** *v.* 4. The exact responsions *παῖδες* *v.* 14, *παῖδεσσιν* *v.* 4, *ἄνθρωποι* *v.* 41, *ἀνθρώπων* *v.* 6, *βαθυ-* *vv.* 40, 25, *-ρομι-* *vv.* 8, 3, *-ονι-* *vv.* 43, 28 seem to have no significance.

The mode is Dorian and the ode is processional, accompanied both by lyre and flute (*v.* 8); the metres dactylo-epitritic.

STROPHE (UNSYMMETRICAL).

1	<i>A.A.</i>
2	<i>C.A.C'</i>
3	<i>A.A.B'</i>
4	<i>B.A.A.C'</i>
5 —	: <i>B.C.</i>

\* Tautometric.

## ANALYSIS.

vv.

- 1—5. Invocation to the muses to inspire the chorus to celebrate Chromios' victory in games sacred to Lêtô and her children.
- 6, 7. Let not a deed of prowess sink into oblivion.
- 8, 9. Strike up with lyre and flute in honor of the games instituted by Adrastos.
- 9—27. Myth of the Seven against Thebes concluding with the flight and engulfing of Amphiarâos.
- 28—32. Prayer that Zeus may grant lasting peace, civil order and glory in games to the Ætnæans.
- 32—34. They are fond of horses and, strange to say, are above considerations of gain or economy in their ambition.
- 34—39. Chromios is a mighty warrior such as few besides.
- 39—43. As Hektor by Skamandros, so Chromios by Helôros got glory, and elsewhere too by land and sea.
44. He has earned a peaceful old age.
- 45—47. He has been blessed with riches and honor.
- 48, 49. The banquet loves peace; fresh victory is enhanced by song, which is inspired by the bowl.
- 50—53. Let the prize bowls be filled with wine.
- 53—end. Zeus is invoked to note the excellence of the poet's minstrelsy.

Στρ. α'.

- 1 Κωμάσομεν παρ' Ἀπόλλωνος Σικυώνοθε, Μοῖσαι,  
2 τὰν νεοκτίσταν ἐς Αἴτναν, ἔνθ' ἀναπεπταμέναι ξείνων  
νερίκωνται θύραι,

5

1 Κωμάσομεν For the future referring to the time of recitation cf. *v.* 10, P. 9. 89, 11. 10. Böckh and others make this and *δροσομεν* conjunctives, Don. on *v.* 43 *de-liberative futures*, a needless distinction.

2 ἀναπεπταμέναι 'Flung back.' ξείνων For the gen. cf. Soph. *Aj.* 1353 κρατεῖς τοι τῶν φίλων νικῶμενος,

Eur. *Med.* 315 σιγησόμεσθα, κρεισσόνων νικῶμενοι, Madv. § 64. For the hospitality of Aetna cf. P. 1. 38; of Chromios cf. N. 1. 19—25. The Schol. on Aristoph. *Acharn.* 127 τοὺς δὲ ξενίξειν οὐδέποτε γ' ἴσχει θύρα, has come down to us with the strange misquotation of this passage—ἐνθ' ἄρα πεπταμέναι ξείνων ἔνεκεν τῶν θύρων.

- 3 ὄλβιον ἐς Χρομίου δῶμ'. ἀλλ' ἐπέων γλυκὺν ὕμνον  
πράσσεται.
- 4 τὸ κρατήσιππον γὰρ ἐς ἄρμ' ἀναβαίνων ματέρι καὶ  
διδύμοις παιδεσσιν αὐδὰν μανύει 10
- 5 Πυθῶνος αἰπεινᾶς ὀμοκλάρους ἐπόπταις. Στρ. β'.
- 1 ἔστι δέ τις λόγος ἀνθρώπων, τετελεσμένον ἐσλόν
- 2 μὴ χαμαὶ σιγῇ καλύψαι· θεσπεσία δ' ἐπέων καύ-  
χαις αἰοιδὰ πρόσφορος. 15
- 3 ἀλλ' ἀνὰ μὲν βρομίαν φόρμιγγ', ἀνὰ δ' αὐλὸν ἐπ'  
αὐτὰν ὄρσομεν
- 4 ἵππιών ἀέθλων κορυφάν, ἅτε Φοῖβῳ θῆκεν Ἄδραστος  
ἐπ' Ἀσωποῦ ρέεθροις· ὦν ἐγὼ 20

**3** πρᾶσσεται Cf. O. 3. 7, 10. 30 for the phrase, in which the ode is regarded as a debt. The majority of mss. and editors read πρᾶσσετε, but it is not easy to see who is meant, as the Muses do not *claim* songs but inspire, and so forth. For the addition of ἐπέων cf. v. 7 *infra* and N. 7. 16. The ἀλλ' favors the reading πρᾶσσεται. The chorus must discharge their obligation of minstrelsy before partaking of Chromios' hospitality.

**4** κρατήσιππον 'Team-vanquishing,' according to analogy probably, but cf. P. 9. 86. ματέρι, κ.τ.λ. In honor of Lēto and Apollo and Artemis. Cf. P. 4. 3. αὐδὰν μανύει 'He gives the signal for a strain.' The seeming interpretation of αὐδὰν by the Schol., τὸ θαυμάζεσθαι, may have been due to a false reading ἄγαν or to a true παιδεσσ' ἄγασθαι. Anyhow the meaning of μανύει is singular.

**6** For sentiment cf. P. 9. 93—96, Frag. 98. τετελεσμένον, κ.τ.λ. 'Hide not by silence in abasement the achievement of a deed of prowess.' For the infinitive clause cf. P. 2. 24. For the participle cf.

O. 9. 103, I. 7. 12, N. 6. 2. ἐσλόν Used in this sense, N. 5. 47, and almost='victories,' 'prizes,' P. 8. 73. Cf. the poet's use of ἀρετή, N. 5. 53.

**7** ἐπέων Paley rightly takes this gen. after αἰοιδά. Cf. ἐπ. ὕμνον v. 3, ἐπ. αἰοιδαῖς N. 7. 16. Kayser, Rauchenstein and v. Leutsch alter ἐπέων. καύχαις πρόσφορος 'Is well adapted for loud acclaim.' Cf. O. 9. 38, and for sentiment O. 11. 91—96. mss. give καύχας, which Mommsen reads. The genitive καύχας might be like ἀνάγκας, N. 8. 3, and qualify ἐπέων αἰοιδά, but πρόσφορος without a dative is awkward.

**8** ἀλλ' Resumptive, going back to vv. 4, 5. Cf. O. 4. 6. βρομίαν 'Pealing' (Myers). Cf. N. 11. 7 λύρα δέ σφι βρέμεται καὶ αἰοιδά. The root βρεμ properly denotes *deep sound* or *great body of sound*. ἀνὰ...ἀνά Tmesis. For repetition cf. I. 3. 8. ἐπ' αὐτὰν ἰ. α. κορυφάν 'For the very prime of contests with horses.' The phrase refers to four-horse chariot races generally. Cf. N. 10. 32.

**9** Ἀσωποῦ For this stream, on the east of Sikyon, cf. N. 3. 4.

10 ἤ μνασθεῖς ἐπασκίσω κλυταῖς ἥρωα τιμαῖς,

Στρ. γ'.

α ὃς τότε μὲν βασιλεύων κείθι νέαισι θ' ἑορταῖς 25  
β ἰσχύος τ' ἀνδρῶν ἀμίλλαις ἄρμασί τε γλαφυροῖς  
ἄμφαινε κυδαίνων πόλιν.

γ φεῦγε γὰρ Ἀμφιάρηόν τε θρασυμήδεα καὶ δεινὰν στάσιν 30  
δ πατρώων οἴκων ἀπό τ' Ἀργεος ἄρχοι δ' οὐκ ἔτ' ἔσαν  
Ταλαοῦ παῖδες, βιασθέντες λύα.

15 ε κρέσσων δὲ καππαύει δίκαν τὰν πρόσθεν ἀνὴρ. 35

Στρ. δ'.

ι ἀνδροδάμαντ' Ἐριφύλαν, ὄρκιον ὡς ὅτε πιστόν,  
2 δόντες Οἰκλείδα γυναικα, ξανθοκομᾶν Δαναῶν ἔσσαν  
μέγιστοι δὴ τότεν. 40

11 μὲν Without δέ. Cf. O. 3. 19.

12 ἄρμασι. Böckh and Dissen take this dative as dependent on ἀμίλλαις, comparing O. 5. 6. Cf. also P. 6. 17. γλαφυροῖς 'Carved.' Böckh. ἄμφαινε κυδαίνων Both these words are elsewhere (P. 9. 73, O. 11. 66) used of victors; but here of the ἀγωνοθέτης Adrastos, who conferred distinction upon Sikyon, the city whither he fled from Argos when expelled by Amphiarâos' faction, by instituting sacred games there. Pindar ignores the fact that Kleisthenes had suppressed Adrastos' games and substituted the Pythia in which Chromios gained his victory.

13 φεῦγε 'Had fled.' Lit. 'was in flight from.'

14 Ταλαοῦ παῖδες Adrastos and his brothers Parthenopaeos, Pronax, Mēkisteus and Aristomachos; these were descendants of Bias, Amphiarâos of Melampus, Kapaneus of Proetos. λύα Cf. Hēsych. λύα στάσις. Meaning at first, no doubt, a struggle for deliverance from oligarchy or monarchy.

15 κρέσσων 'Of superior in-

telligence.' Cf. Xen. Mem. 1. 2. §§ 16 and 47, and perhaps P. 5. 102 κρέσσωνα μὲν ἀλικίας | νόον φέρβεται. A Schol. interprets κρέσσων φανείς καὶ συνετώτερος. καππαύει For καταπαύει, 'annuls.' For the assimilation cf. O. 8. 38. δίκαν 'The previous award' (given against him). The line must refer to what follows on account of the asyndeton (or τ') in the next line and the fact that δόντες refers to the same subject as βιασθέντες. One Schol., Thiersch and Mezger explain 'For a stronger man putteth an end to the former right (of sovereignty)'; i.e. might goes before right. The shade of meaning given to δίκη is at least unusual: and why should Pindar say 'might is right' just before telling of a compromise by which the former right was recovered?

16 mss. give ἀνδροδάμαν τ' and ἀνδρομέδαν τ'. Pindar uses the epithet in reference to her bringing about Amphiarâos' death. For termination -αντ- fem. cf. I. 5. 73. ὡς ὅτε Cf. O. 6. 2.

17 δόντες ἔσσαν 'It was after

3 καί ποτ' ἐς ἑπταπύλους Θήβας ἄγαγον στρατὸν ἀνδρῶν  
αἰσιᾶν

4 οὐ κατ' ὀρνίχων ὄδον· οὐδὲ Κρονίων ἰστεροπὰν  
ἐλελίξαις οἴκοθεν μαργουμένους 45

20 ἢ στείχειν ἐπώτρυν', ἀλλὰ φείσασθαι κελεύθου.

Στρ. ε΄.

1 φαινομένην δ' ἄρ' ἐς ἄταν σπεῦδεν ὄμιλος ἰκέσθαι 50

2 χαλκείois ὄπλοισιν ἰππέοις τε σὺν ἔντεσιν· Ἰσμηνοῦ  
δ' ἐπ' ὄχθαισι γλυκὺν

3 νόστον ἐρεισάμενοι λευκανθέα σώματ' ἐπίαναν καπ-  
νόν· 55

4 ἐπτά γὰρ δαίσαντο πυραὶ νεογνίους φῶτας· ὁ δ'  
'Αμφιάρη σχίσσεν κεραυνῶ παμβία

25 ἢ Ζεὺς τὰν βαθύστερνον χθόνα, κρύψεν δ' ἄμ' ἵπποις, 60

Στρ. ε΄.

« δουρὶ Περικλυμένου πρὶν νῶτα τυπέντα μαχατὰν

they had given...that they were.'  
Οἰκλείδα Amphiarâos. δὴ τότεν  
The mss. have here a lacuna. Böckh  
got the text from the ἐντεῦθεν δὴ of  
the Schol.; literally 'In consequence  
of just this.'

18 Cf. Aesch. *Ag.* 104—120,  
esp. 104 ὄδιον κράτος αἰσιον, *Eum.*  
770 παρόρηθας ὁδοῦς. Note that  
αἰσιᾶν ὀρνίχων is a genitive of  
quality after ὄδον.

21 Cf. Archil. *Frag.* 98 [65],  
φαίνόμενον κακὸν οἰκαδ' ἄγεσθαι.

δ' ἄρ' Cf. P. 4. 78, 'And accord-  
ingly it was with open eyes that' &c.

22 σὺν For position cf. P. 2.  
59, N. 10. 38.

23 ἐρεισάμενοι Böckh and  
others read ἐρυσσάμενοι, 'having  
stayed delightful return.' Cf.  
*Od.* 23. 244; but the phrase is not  
quite parallel, ἦω ῥύσατ'. So too  
in I. 7. 53 the object of ῥύοντο,  
'were wont to check,' is a person.  
Text Mommsen mss. ἐρυσσάμενοι

and ἐρεισάμενοι. Hartung ἀπουρά-  
μενοι (cf. Hés. *Scut. Herc.* 173),  
Benedict ὀλεσσάμενοι. Rauchen-  
stein proposes ἀπωσάμενοι or ἀνανό-  
μενοι. But the ms. reading ἐρεισά-  
μενοι ('having set fast on Isménos'  
banks delightful return') is to  
be retained. It is supported by  
the Schol., αὐτόθι τὴν οἴκοι ἀνα-  
κομιδὴν ἀπέθεντο. λευκανθέα

σώματ' 'As pale corpses.' Old  
mss. give σώμασι(ν) ἐπίαναν; some  
editors read σώμασι πíanαν, taking  
λευκανθέα 'white-wreathing' with  
καπνόν. As white myrtle was  
sacred to the dead (I. 3. 88) λευ-  
κανθέα may mean 'decked with  
myrtle.' The text is Böckh's.

24 δαίσαντο Carries on the  
metaphor of ἐπίαναν. Cf. O. 6. 15.

'Αμφιάρη The nom. and acc. of  
this name in Pindar end in -ρηος,  
-ρηον. This dative, as if from a  
contracted form in -ρης, changes  
its declension by analogy.



- β θυμὸν αἰσχυρῆσθαι. ἐν γὰρ δαιμονίοισι φόβοις φεύ-  
 γοντι καὶ παῖδες θεῶν. 65  
 ε εἰ δυνατόν, Κρονίων, πείραν μὲν ἀγάνορα Φοινικο-  
 στόλων  
 δ ἐγχείων ταύταν θανάτου πέρι καὶ ζωᾶς ἀναβάλλομαι  
 ὡς πόρσιστα, μοῖραν δ' εὖνομον 70  
 30 ε αἰτέω σε παισὶν δαρὸν Αἰτναίων ὀπάξειν,  
 Στρ. ζ'.  
 1 Ζεῦ πάτερ, ἀγλαΐαισιν δ' ἀστυνόμοις ἐπιμίξαι  
 2 λαόν. ἐντί τοι φίλιπποί τ' αὐτόθι καὶ κτεάνων ψυχὰς  
 ἔχοντες κρέσσονας 75  
 3 ἄνδρες. ἄπιστον ἔειπ'· αἰδῶς γὰρ ὑπὸ κρύφα κέρδει  
 κλέπτεται,  
 4 ἃ φέρει δόξαν. Χρομίω κεν ὑπασπίζων παρὰ πεζο-  
 βόαις ἵπποις τε ναῶν τ' ἐν μάχαις 80  
 35 5 ἔκρινας ἂν κίνδυνον ὀξείας αὐτᾶς,

**28** 'If it be possible, son of Kronos, I am for putting off as long as possible the talked-of gallant struggle for life and death with the host of Carthaginian spearmen.' For ἀναβάλλομαι cf. O. 1. 80 ἀναβάλλεται γάμον θυγατρὸς. εὖνομ. Aegina was famous for Εὖνομία, cf. I. 4. 22, Bacchyl. 13. 149 ff. καὶ μὰν (ἀρετὰ) φερεκευδέα νᾶσον | Δίακοῦ τιμᾶ, σὺν εὐκλείᾳ δὲ φιλοστεφάνῳ | πόλιν κυβερνᾶ | εὖνομία τε σάφρων.

**30** ὀπάξειν Cf. N. 3. 9.

**31** ἀγλαΐαισιν 'Celebrations of victories.' Cf. O. 13. 14 note, P. 6. 46, N. 1. 13. ἀστυνόμοις Lit. 'In the city' (cf. ἀγρόνομος, 'rural') i.e. 'enjoyed by the citizens,' generally rendered — 'public.' Dissen renders ἀγλ. ἀστ. 'decora ludicra (O. 9. 99) quae ad urbem pertineant.' I prefer the more usual sense of ἀγλαΐα, as it involves a commoner meaning of ἀστυνόμος than the other, and compare I. 5. 69, O.

7. 21, 11. 11. It is not necessary to assume that the victor gave a public feast, but the festivities in commemoration of a victory would be general. ἐπιμίξαι Cf. O. 1. 22, 91.

**32** ἐντί Cf. O. 1. 35. κτεάνων, κ.τ.λ. 'With souls too lofty to grudge their hoards.' Cf. P. 8. 92 ἔχων | κρέσσονα πλοῦτου μέριμναν.

**33** αἰδῶς, κ.τ.λ. 'Due love of honor (cf. O. 7. 44) which bringeth renown is steadily sapped by greed.' mss. give ὑπόκρυφα, but the Schol. suggests by ὑποκλέπτεται that there is a tmesis of the preposition.

**35** 'You might have formed an idea of the danger of keen fight'; because Chromios was ever in the thickest of the fray. For κεν—ἂν cf. Goodwin §§ 224, 225. For ἂν Bergk reads ἄν (for ἀνά) taking οὔνεκεν as 'that.' The unchanged text gives the perfectly satisfactory sense "only one who kept close to

Στρ. η'.

1 οὔνεκεν ἐν πολέμῳ κείνα θεὸς ἔντυεν αὐτοῦ 85

2 θυμὸν αἰχματὰν ἀμύνειν λοιγὸν Ἐνναλίου. παῦροι  
δὲ βουλευσαί φόνου

3 παρποδίου νεφέλαν τρέψαι ποτὶ δυσμενέων ἀνδρῶν  
στίχας 90

+ χερσὶ καὶ ψυχᾷ δανατοί· λέγεται μὰν Ἐκτορι μὲν  
κλέος ἀνθῆσαι Σκαμάνδρου χεύμασιν

40 5 ἀγχοῦ, βαθυκρήμνοισι δ' ἀμφ' ἀκταῖς Ἐλώρου, 95  
Στρ. θ'.

α ἔνθ' Ἀρείας πόρον ἄνθρωποι καλέοισι, δέδορκεν

β παιδὶ τοῦτ' Ἀγησιδάμου φέγγος ἐν ἀλικίᾳ πρώτα· τὰ  
δ' ἄλλαις ἀμέραις 100

Chromios could have discerned the maximum of danger to be met with in battle."

**36** κείνα θεός Αἰδώς, who is personified by Hēsiod, *W. and D.* 198.

**37** Perhaps the similarity of phrase to μαχατὰν | θυμὸν αἰ-, *vv.* 26, 27, is intended to mark the contrast between Amphiarāos' lot and Chromios'.

**38** παρποδίου 'Imminent.' Cf. *P.* 3. 60. νεφέλαν 'Storm-cloud.' For the metaphor cf. *I.* 6. 27, 4. 49, 50, 3. 35, *Verg. Aen.* 9. 667 ff.

**39** κλέος ἀνθῆσαι For the phrase cf. *P.* 1. 66.

**40** See Introduction.

**41** Ἀρείας *Sc.* πηγῆς or κρήνης, cf. Κρόνιον (λόφον), *O.* 1. 111. The Schol. gives a variant ἐνθα Ἰρείας. For the compendious construction for 'where is the ford which men name from Arēs' spring,' cf. *Il.* 11. 757 καὶ Ἀλειόλου ἐνθα κολώνη | κέκληται, *Soph. Trach.* 638 ἐνθ' Ἑλλάνων ἀγοραὶ Πυλάτιδες κλεόνται, *Oed. Rex* 753, 1451 ἐνθα κλήζεται | οὐμὸς Κιθαιρῶν οὗτος, *δν κ.τ.λ.*, *Eur. Ion* 11—13

ἐνθα προσβόρρος πέτρας | Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς | Μακρὰς καλοῦσι γῆς ἀνακας Ἀτθίδος, *I.* 5. 47. Dr Postgate takes Ἀρείας as acc. plur., supplying ἀκτὰς from above, as he does not see why a ford should be named from a spring. The alteration ἐνθα Ἰρείας ('Ἰρείας) has been suggested by Beck, Hartung and Bergk, Ἰρείας πόρον meaning Ἰόνιον πόρον (*N.* 4. 53). Cf. *Aesch. Prom.* 837 ἦξας πρὸς μέγαν κόλπον Ἰρείας...χρόνον δὲ τὸν μέλλοντα πόντιος μυχός...Ἰόνιος κεκλήσεται. It is, however, open to question whether πόρον would be used of the sea when a river had just been mentioned, and whether it would apply to the open sea off the Helōros. Western Crete lay at the entrance to the Ionian sea from the Archipelago, and so the Cretan cult of Rhea probably gave rise to the old name recorded by Aeschylos. δέδορκεν Cf. *O.* 1. 94, 'shone forth and still shines.' This perfect is like λέλογχεν, *O.* 1. 53.

**42** τοῦτ' 'Such.' Cf. *O.* 4. 24. ἐν ἀλικίᾳ πρώτα 'In his earliest prime'; *i.e.* when first he became

ε πολλὰ μὲν ἐν κονίᾳ χέρσῳ, τὰ δὲ γείτονι πόντῳ  
φάσομαι.

αἰ ἐκ πόνων δ', οἱ σὺν νεότατι γένωνται σὺν τε δίκᾳ,  
τελέθει πρὸς γῆρας αἰὼν ἡμέρα.

105

distinguished. Böckh and others render wrongly 'in his first youth.' The battle of Helôros (Herod. 7. 154) was fought at least before B.C. 491, when Hippokratês the victor died, but at the date of this ode Chromios was probably more than forty years of age, for from *v.* 44 we might gather that his old age was not very distant, as indeed from the general tone of both the odes to Chromios. τὰ δ' Perhaps cf. N. 2. 17.

43 Cf. O. 12. 6 πόλλ' ἄνω...τὰ δ' αὖ κάτω. Render, 'And his honours won at other times, many mid the dry land's dust, others again on the neighbouring sea, will I proclaim.' The idea to be supplied with the neut. plur. pron. must surely be suggested by κλέος ἀνθήσαι (*v.* 39), δέδορκεν | τοῦτο φέγγος (*vv.* 41, 42). Dissen understands *πραχθέντα* or *πραχθῆναι* and compares Aristoph. *Ran.* 278 ὡς οὔτος ὁ τόπος ἐστίν, οὐ τὰ θηρία | τὰ δελν' ἔφασκ' ἐκεῖνος, where an infinitive verb is obviously suppressed, or at least a participle. But φάσομαι can take an accusative like κείνα κείνος ἂν εἴποι | ἔργα, O. 8. 62 μῆδ' ἀγῶνα φέρτερον αὐδάσομεν, O. 1. 7 τὰ δ', αὐτὸς <ὦν κε> τύχη, | ἔλπεταί τις ἕκαστος ἐξοχώτατα φάσθαι, N. 4. 91. κονία An adjective. γείτονι πόντῳ The sea off Cumae. For the battle cf. P. 1. 71—75. φάσομαι Pindar also uses the middle forms φάτο, φάσθαι, which may in all five instances be well rendered 'in the second and more definite sense of φημί, to affirm, declare, &c.' (Don.). He uses φαμένῳ, I. 5. 49, of the utterance of a wish. This φάσομαι then has a different shade of mean-

ing from φάσω, and has no proper connexion with the following theory which Don. propounds in this place. 'Pindar uses a middle form for the future of active verbs signifying "to utter a sound"; as αὐδάσομαι ἐνὸρκιον λόγον, "I will solemnly swear," O. 2. 92 κελαδησόμεθα | βροντάν, "we will sing of the thunder," O. 11. 79 κωμάσομαι, "I will raise the comus-song," P. 9. 89; and here φάσομαι, "I will affirm." In all these cases of future assertions he uses the middle form of this tense, for the reason which I have given in the passages above referred to—namely, because "when we speak of something which will make an impression upon our senses or feelings, or, in general, befall us, as future, we consider ourselves as merely the object of these outward impressions or accidents; but when we speak of their present effect we consider ourselves as an agent or inchoative in respect to them." If, however, we use the future in a deliberate or prohibitory sense, the idea of agency is not lost; and thus we find that Pindar not merely writes αὐδάσομαι, "I will speak" (O. 2. 92), but also μὴ αὐδάσομεν, "let us not speak" (O. 1. 7); and not only κωμάσομαι, "I will raise the comus-song" (P. 9. 89), but also κωμάσομεν, "let us sing the comus-song" (*supra*, *v.* 1). Similarly, although βοήσομαι is the regular Attic future of βοάω, we have in Aeschyl. *Pers.* 640 παντάλαν' ἄχη διαβοάσω; "am I to go on proclaiming my woes?"' Now αὐδάσομαι, O. 2. 92, is distinctly reflexive, as the utterance of an oath binds the utterer. κελα-

45 εἴσω λαχῶν πρὸς δαιμόνων θαυμαστὸν ὄλβον.

Στρ. ι΄.

1 εἰ γὰρ ἅμα κτείνοις πολλοῖς ἐπίδοξον ἄρηται 110

2 κῦδος, οὐκ ἔνεστι πόρσω θνατὸν ἔτι σκοπιᾶς ἄλλας  
ἐφίψασθαι ποδοῖν.

3 ἄσυχία δὲ φιλεῖ μὲν συμπόσιον· νεοθαλῆς δ' αὔξε-  
ται 115

4 μαλθακῆ νικαφορία σὺν αἰοιδᾷ· θαρσαλέα δὲ παρὰ  
κρατῆρα φωνὰ γίνεται.

50 εἰγκιρνάτω τίς μιν, γλυκὺν κόμου προφάταν, 120

Στρ. ια΄.

1 ἀργυρέαισι δὲ νωμάτω φιάλαισι βιατὰν

*δήσομεθα* is neutralised by *κελα-  
δήσω*, O. 10. [11.] 14. Don. should  
refer *κωμάσομαι* to his *κωμάζομαι*,  
I. 3. 90. This mid. is used cau-  
satively, 'I cause to be celebrated  
in (or 'by') a *kómos*,' only used in  
the first person sing. in reference  
to the poet. Cf. also N. 3. 12, 27,  
6. 26. Perhaps *κελαδ.*, O. 11. 79,  
is causative. Thus there is no in-  
stance in Pindar to which Donald-  
son's ingenious explanation of  
middle futures to active verbs will  
fairly apply.

44 *ἐκ πόνων τελέθει* 'Is the  
natural outcome of toil.' οἱ γέ-  
νωνται See Goodwin § 540, N. 7.  
32. *νεότατι* The classical *youth*  
includes our middle age. Pindar  
speaks, P. 2. 63, of Hieron's *νεότας*  
in connexion with the battle of  
Himera (b.c. 480), and yet of his  
*βουλαι πρεσβύτεραι*, though the date  
of the ode is b.c. 477. πρὸς Cf.  
O. 1. 67. *ἀμέρα* For *αἰών* fem.  
cf. P. 4. 186.

45 *ἔσω λαχῶν* Cf. O. 6. 8,  
N. 11. 15, I. 1. 68, 6. 27.

46 For sentiment cf. P. 1. 99,  
N. 1. 32, I. 1. 50.

47 οὐκ ἔνεστι MSS. οὐκέτ' ἔστι.  
For metaphor cf. O. 1. 115, N. 1.  
25, 8. 35, I. 4. 23. For ἔτι cf. Eur.  
*Med.* 1077.

48 αὔξεται Cf. P. 10. 10.  
Render 'a victor's honor (the  
status of a *νικηφόρος*) putteth forth  
fresh growth by aid of soothing  
minstrelsy.' For metaphor cf. N.  
8. 40.

50 *εἰγκιρνάτω μιν* For constr.  
cf. *ἐγχεῖν κρητῆρα*, Soph. Frag. 149,  
'To mix into the cup' = to pour in  
and mix. Cf. I. 4. 25. *προφά-  
ταν* The bowl is the *interpreter* of  
the *kṓmos* because it adds vigor to  
the performers and stimulates the  
faculties of the audience, raising  
both nearer to the level of the  
poet's inspired genius. It would  
appear that another ode was to be  
sung at or after the feast. The  
Schol. indicates a variant *προη-  
γητήν*, which does not scan.

51 Cf. N. 10. 43. Silver cups  
were also prizes at Marathon, cf.  
O. 9. 90. Probably the wreath  
was universally given as a symbol  
of victory in games.

- 2 ἀμπέλου παιδ', ἕς ποθ' ἵπποι κτησάμεναι Χρομίῳ  
 πέμψαν θεμιπλέκτοις ἕμα 125
- 3 Λατοΐδα στεφάνοις ἐκ τᾶς ἱερᾶς Σικυῶνος. Ζεῦ πάτερ,  
 4 εὐχομαι ταύταν ἀρετὰν κελαδῆσαι σὺν Χαρίτεσσιν,  
 ὑπὲρ πολλῶν τε τιμαλφεῖν λόγοις 130
- 55 5 νίκαν, ἀκοντίζων σκοποῖ' ἄγχιστα Μοισᾶν.

52 ἀμπέλου παιδ' 'The masterful child of the vine.' Conversely (Aesch. *Pers.* 616), ἀκήρατόν τε μητρὸς ἀγρίας ἄπο | ποτόν, παλαιᾶς ἀμπέλου γάνος τόδε. In the Schol. the quotation from N. 5. 6 ματέρ' οἰνάνθας ὀπώραν is misplaced and put under v. 48. It appears that Chromios did not himself attend these games. θεμιπλέκτοις Schol. νομίμως καὶ καθηκόντως πεπλεγμένους, 'twined with due ceremonial'; not 'fairly-twined,' 'twined in justice to him,' i.e. 'fairly won.' For crowns won by horses cf. O. 2. 50, 6. 26, P. 3. 73, 74. But the plural is used for the victor's crown for a single victory, e.g. I. 3. 11.

53 ἱερᾶς The Schol. refers this epithet to the partition of the victims between gods and men at Mékônê close to Sikyon. Cf. Hês. *Theog.* 535, but the fact of Pythian games being held there is perhaps sufficient ground for the attribute.

54 εὐχομαι 'I pray.' ἀρετάν 'Glory (in games)'; cf. I. 1. 41, 4.

17. σὺν Χαρίτεσσιν For the association of the Graces with Epinician poetry and with Pythia cf. P. 6. 2, N. 10. 1. For -σαι σὺν cf. I. 3. 17. ὑπὲρ πολλῶν, κ.τ.λ. 'And that more than many (bards) I may make victory of great account by my verses.' Notice the aorist κελαδῆσαι referring the poet's celebration of the particular achievement, the present τιμαλφεῖν referring to his general habit. A Schol. gives an unhappy v. l. πολλῶν...νικᾶν, which Christ appropriates. For ὑπὲρ πολλῶν cf. I. 2. 36.

55 ἀκοντίζων For the hurling of the javelin, one of the contests of the *quinqvertium*, cf. O. 13. 93, P. 1. 44. For the metaphor cf. O. 1. 112. σκοποῖ' mss. give σκοποῦ, but cf. P. 11. 41 (where I find Christ had anticipated my suggestion of μισθοῖο), O. 13. 35 πατρός δὲ Θεοσάλοιο ἐπ' Ἀλφείον βέεθροισιν αἴγλα ποδῶν ἀνάκειται, I. 1. 16. The ms. of Bacchylides supports -οῖ', e.g. 5. 62 υἱὸν ἀπλάτοιο Ἐχίδνας.



## [ N E M E A X. ]

ON TWO VICTORIES OF THEIAEOS OF ARGOS IN THE  
WRESTLING MATCH (IN THE HEKATOMBAEA AT ARGOS).

### INTRODUCTION.

THIS fine ode is proved by *vv.* 22, 23 and the thrice-repeated mention of Héra to be composed for an anniversary of the Hekatombaea at Argos, in which Theiaeos son of Ulias of Argos had won the wrestling match twice. He had also won thrice at Nemea, thrice at the Isthmos, once at Pytho, but not yet at Olympia. Dissen argues from Amphitryon being called an Argive that the date falls after the destruction of Mykênæ by the Argives, Kleônæans and Tegeaeans B.C. 468; he also fixes the later limit, B.C. 458, by the consideration that Argos joined in an invasion of Boeôtia in that year, after which Pindar would hardly compose an ode for an Argive.

It is probable from *vv.* 29—36 that an Olympian contest was at hand, that is that the date was either B.C. 464 or 460, as Mykênæ was probably not taken till late in the year and the poet would hardly be likely to transfer the myths of Mykênæ to Argos immediately after the destruction of the former. For such transference in the Tragedians cf. Aesch. *Ag.* 24, Porson on Eur. *Heracl.* 188 (Elmsley and Barnes). The confusion was made easy by the larger meaning of Argos = Argolis (see on *v.* 42).

Mezger points out that *vv.* 37 f. form the middle point of the ode, referring the victories of the family to the Graces, who are invoked *v.* 1, and the Tyndaridae, who form the subject of the close of the ode.

Polydeukes is vividly presented as the ideal exemplar of brotherly love, and it is hard to believe that the poet wished a beautiful picture to be blurred by any occult references to Theiaeos. Dissen sees that the exaltation of Polydeukes' brotherly love is the point of the myth, but gratuitously proceeds to infer that Theiaeos' unselfish brotherly love is indirectly celebrated. The poet implies, *v.* 54, that he is just; but beyond that no indication of his character can be traced.

All the heroes and heroines mentioned in this ode are children or descendants (or both) of Zeus. Talaos, and Adrastos and Diomêdes, three Aeolidae, through Pêro wife of Bias are descended from both Zeus and Poseidon. Amphiarâos is not only—through his ancestress, the daughter of Proetos, wife of Melampus—a link between the Argive Aeolidae and the line of Eraphos, but through his mother Hypermnêstra, sister of Lêda, the seer is cousin to the Dioskuri and descendant of Zeus again through Thestios and Ares. From Zeus through Eraphos descend Danaos, Lynkeus, Hypermnêstra, Danaô, Perseus, Alkmênê, Hêrakles, Kastor (through Perseus), the Apharêtidae, and Amphiarâos.

According to Pausanias, Lysianassa the wife of Talaos was daughter of Polybos, son of Hermes, son of Zeus. The whole ode is radiant. We find ἀγλαο- *v.* 1, φλέγεται *v.* 2, χρυσο- suggested *v.* 11, χρυσο- *v.* 88, χαλκ- *vv.* 14, 22, 45, 60, 70, 90, ἀργυρο- *v.* 43, φάος *v.* 40, Παμφάης *v.* 49.

There is much recurrence. Zeus is mentioned by name or title *vv.* 8, 11, 16 (Zeû tautometric with Ζεὺς *v.* 11), 29, 56, 65, 71, 76, 79. *Vv.* 79—84 naturally contain several echoes from *vv.* 15—18 as the themes present several points of similarity. Heredity is noticed *vv.* 37, 40, 51, 54. Hêra is mentioned *vv.* 18, 23, 36, and Hêrakles *vv.* 17, 33, 53. *Vv.* 45, 46 echo *vv.* 3, 4, with *μυρι-* and *μακρ-* in corresponding verses. The echo *παλάμαις v.* 65 seems unmeaning, as do the exact echoes ἀλλὰ *v.* 45, ἀλλ' ὄ- *v.* 21, πολ- *vv.* 59, 46, πέρι *v.* 85, περὶ *v.* 31, Πολυδεύκεος *vv.* 68, 50, -εγγεῖ *v.* 84, λόγχας *v.* 60. The nearly exact echo θάνατον *vv.* 83, 77 is natural. The echo πιστοὶ *v.* 78 of πιστὸν *v.* 54 is effective.

As Zeus enters so largely into the ode and as the Dioskuri are his offspring and ἐναγώνιοι θεοὶ as well as ζεινοὶ of Theiaeos' ancestor, it is quite superfluous to look for parallels between Theiaeos and the Dioskuri, which indeed would savour of impious presumption. How indifferent to, or careless about simple echoes Pindar was, is shown by the exact

responsion of the solemn Ἑσσι *v.* 80 with the -εσσι of Χαριτεσσι *v.* 38. The five systems are distributed in the unusual scheme, 1+2+2, devoted respectively to Argive worthies, Theiaeos' victories and aspirations, and the myth of the apotheosis of the Dioskuri.

The mode is Dôrian with a few Lydian characters. The metres are dactylo-epitric.

## STROPHE (unsymmetrical).

1.  $\cup\cup : -\cup\cup \mid C.A'$ .
2.  $B.A.A'$ .
3.  $B.A'$ .
4.  $B^*.A.B.$
5.  $B.A.A'$ .
6.  $B.C'.C.B'$ .

From *v.* 2 to end we get the symmetrical numbers

$$\begin{array}{cccc} \underbrace{26.} & \underbrace{23.232.} & \underbrace{26.} & \underbrace{2442} \\ 8 & 12 & 8 & 12 \end{array}$$

## EPODE (unsymmetrical).

1.  $B.A.B'$ .
2.  $B.A.B'$ .
3.  $A.A'$ .
4.  $A.B.$
5.  $C.A.$
6.  $B' \dagger . B' \ddagger . A.C'$ .

## ANALYSIS.

*cc.*

- 1—3. Invocation of the Graces to laud Hêra's Argos.
- 4—18. Mention of mythic worthies of Argos (see note on *v.* 12).
- 19, 20. The poet must refrain from reciting the blessings of Argos.
- 21—23. Still he will turn his mind to wrestlings under the influence of the festival of the Hêraea (Hekatombaea).

\* Either *Incisio* or *caesura* in the next foot.

† First syllable resolved.

‡ *Caesura* after first syllable.

*vv.*

- 24—28. Enumeration of victories of Theiaeos.  
 29, 30. Invocation of Zeus to grant Theiaeos' prayer.  
 31—36. What it is, is well known. His Panathênaic victory is an omen that it will be answered.  
 37, 38. His successes are due to hereditary worth and to the favour of the Graces and the Dioskuri.  
 39—48. Mention of victories of Theiaeos' maternal ancestors.  
 49—54. No wonder, since Pamphaês (a remote ancestor) entertained the Dioskuri, the faithful patrons of games.  
 55—end. The death of Kastor and self-sacrifice of Polydeukes.

Στρ. α'.

- 1 Δαναοῦ πόλιν ἀγλαοθρόνων τε πεντήκοντα κορῶν,  
 Χάριτες,  
 2 Ἄργος Ἥρας δῶμα θεοπρεπέες ὑμνεῖτε· φλέγεται δ'  
 ἀρεταῖς  
 3 μυρίαῖς ἔργων θρασέων ἔνεκεν. 5  
 4 μακρὰ μὲν τὰ Περσέος ἀμφὶ Μεδοίσας Γοργόνας·

**1 ἀγλαοθρόνων** So old mss. Triclinian *ἀγλαοθῶκων*. For the meaning of the epithet cf. O. 2. 22, P. 3. 94, N. 4. 65; from which last line we may gather that at Aegina the Nereids were represented enthroned. In Eur. *Iph. in Aul.* 239, golden statues of the Nereids stand on the sterns of the ships of Achilles. Bacchylides applies the epithet to the Nereids xvii. 124 f. So also no doubt at Thebes and Argos were the local heroines thus sculptured in some public building. The Fates, Seasons, Nereids and Danaïads would scarcely suggest this attribute without the intervention of plastic representation demanded by solemn cults. With the great deities the case is different. See *Addenda*. **Χάριτες** For the Graces as patronesses of Epinician minstrelsy cf. O. 14. 12—14, P. 6.

2, 9. 89, N. 9. 54. The Seasons and the Graces had been sculptured by Polykleitos on the crown of his colossal statue of Hêra in the Hêraeion at Argos. This fact may have influenced the poet in his invocation, but it is rash to be positive on the point.

**2 δῶμα** 'Home'; cf. Soph. *Oed. Rex* 28, 29 πόλιν...δῶμα Καδμεῖον. The Argives constitute a family of which Hêra is mistress and foundress. **φλέγεται** For metaphor, cf. P. 5. 42, 11. 45, I. 6. 23. **ἀρεταῖς** Dat. of manner. 'Distinctions,' cf. O. 13. 15, N. 7. 51.

**4 μακρά** One ms., *Medic. B.*, gives *κακρά*, an interesting error; this *vox nihili* is corrected in the lemma of the same ms. to *καθάρᾳ*. In I. 5. 56 ἀναγήσασθαι is expressed with *μακρόν*. **ἀμφὶ** 'The tale of

5 ἢ πολλὰ δ' Αἰγύπτῳ τὰ κατόκισεν ἄσθη ταῖς Ἐπάφου  
παλάμαις·

6 οὐδ' Ὑπερμνήστρα παρεπλάγχθη, μονόψαφον ἐν κολεῶ  
κατασχοῖσα ξίφος. 10

Ἄντ. α'.

1 Διομήδεα δ' ἄμβροτον ξανθὰ ποτε Γλαυκῶπις ἔθηκε  
θεόν·

2 γαῖα δ' ἐν Θήβαις ὑπέδεκτο κεραυνωθείσα Διὸς βέ-  
λεσιν 15

3 μάντιν Οἰκλείδαν, πολέμοιο νέφος·

Perseus with respect to the Gorgon Medusa.' There is no need to render τὰ Περσέος *Persei res gestae*, and to strain the force of the preposition to *certamen circa Med.* with Dissen.

5 mss. π. δ' Αἰ. κατόκισθεν ἄ. τ. Ἐ. π. Mommsen τὰ κατέκτιθεν, Böckh τὰ κατόκισεν, with the subject Argos understood as in *vv.* 10, 13. The latter alteration is the best, as -ώκισθεν is easily deduced from -ώκισεν. Mr Bury reads the metrically impossible Ἴω κτίσεν. His examples of resolution are irrelevant. The plural ἄσθη is distributive, hence the passive verb would be plural. παλάμαις Merely 'agency.'

6 οὐδὲ...παραπλάγχθη An emphatic meiosis; 'trod the path of honor.' For *παραπλ.* cf. O. 7. 31 αἱ δὲ φρενῶν ταραχαί | παρέπλαγξαν καὶ σοφόν, N. 1. 25 ἐν εὐθείαις ὁδοῖς στείχοντα. Ὑπερμνήστρα Mommsen with the Vatican old ms. omits the *v.* Cf. Hor. *Od.* 3. 11. 33, Aesch. *Prom.* 865, Ov. *Her.* 14. for the story. μονόψαφον So mss. After the Schol. Vet. Mommsen -φος. The mss. reading should be preferred as the less easy. For the transference of the attribute of the person to the instrument cf. the Homeric *νηλεῖ χαλκῶ*. Here the

adjective should be taken adverbially. Cf. O. 6. 8 δαιμόνιον πόδα, where again the attribution of the quality of the whole to the part is on a similar principle to the transference to the instrument. κατασχοῖσα The aorist would be appropriate to her sudden resolve not to draw her sword, if we rendered 'because she retained,' but it is simpler to render 'when she retained.'

7 Διομήδεα A Schol. tells us that Diomêdes was endowed with the immortality forfeited by Tydeus when he ate some of Melanippos' head. Diomêdes, the reputed founder of Argyripa or Arpi in Apulia, was deified as a hero of Hellenic colonisation of Southern and Eastern Italy.

8 ἐν 'Near,' cf. O. 6. 16, where the fate of Oeklês' son Amphiarâos is being celebrated. As Amphiarâos was running away when engulfed, the addition of πολέμοιο νέφος is a graceful concession to Argive feeling. L. and S. should not say 'γαῖα ὑπέδεκτο αὐτόν, the grave,' for the earth rescued him from death.

9 πολέμοιο νέφος Cf. *Il.* 17. 243 ἐπεὶ π. ν. περὶ πάντα καλύπτει, | Ἔκτωρ. Vergil's *nubes belli*, *Aen.* 10. 809, is differently applied, to



- 10 4 καὶ γυναιξὶ καλλικόμοισιν ἀριστεύει πάλαι·  
 5 Ζεὺς ἐπ' Ἀλκμήνην Δανάην τε μολῶν τοῦτον κατέφανε  
 λόγον· 20  
 6 πατρί τ' Ἀδράστοιο Λυγκεῖ τε φρενῶν καρπὸν εὐθεία  
 συνάρμοξεν δίκαι·

Ἐπ. α΄.

« θρέψε δ' αἰχμῶν Ἀμφιτρύωνος· ὁ δ' ὄλβω φέρτατος

a shower of missiles. For more general application of the metaphor cf. I. 3. 35. Lucretius' *Scipiadas belli fulmen* (3. 1034) is quoted.

10 ἀριστεύει Argos is the implied subject. The wrong punctuation before πάλαι is due to Leporinus. For present including perfect cf. Dem. *Meid.* § 59.

11 For Alkmênê and Amphitryon being reckoned as Argives, see *Introduction*. τοῦτον mss. τὸν, Bergk and Mezger ἐτόν, comparing Schol. on *Il.* 1. 133. Text Schmid from Schol. Vet.

12 πατρί Talaos. φρενῶν καρπὸν 'Experience,' cf. P. 2. 73, Aesch. *Sept. c. Th.* 593 βαθειῶν ἄλοκα διὰ φρενὸς καρπούμενος. *Frag.* 193. The order in which the worthies of Argos are mentioned is not so confused as appears at first sight. First come two sons of Zeus, the younger first; then an example of feminine courage and rectitude; thirdly, two immortal heroes, the younger first; fourthly, two women; fifthly, two wise and just heroes, the younger first; and lastly, Amphitryon and Hérakles, who through Hêbê is connected with Héra of Argos, whose *cella* contained a silver altar on which their marriage was represented.

13 θρέψε Argos is again the implied subject most probably, though Zeus might be. Note αἰχμῶν Ἀμφ. = αἰχμητῶν Ἀμφιτρύωνα. Cf. I. 4. 33. ὁ δ', κ.τ.λ. Partly owing to the corrupt condition of

v. 15 this passage has caused much difficulty. Commentators have explained ὁ δ' as Zeus and κείνου as Amphitryon or *vice versâ*. The objections to ὁ δ' being Zeus are obvious. Again Amphitryon was Zeus' descendant, therefore he could only enter his generation by birth, not, as Mezger supposes, by virtue of Zeus' connexion with Alkmênê. It seems more appropriate to refer κείνου to the first word of the ode, Δαναοῦ. The Schol. ἀναιροῦντος αὐτοῦ Τηλεβοῆας suggested to Mommsen ἐνάροντος for the ms. ἐναρεν. τί οἱ, the alteration being fairly easy, first to ἐνάροντι by assimilation to the case of an interpolated οἱ and then from -ΟΝΤΙ to -ΕΝΤΙ, -ΕΝ ΤΙ. The rhythm however rather points to ἐναρ' (see the corresponding lines), so I suggest ἐναρ', εὖ θ' οἱ, or ἐν θ' οἱ (cf. N. 7. 78). Goram proposed ἐναρ' εὖτ' ὄψ. οἱ. For θ' φοι cf. O. 4. 9, P. 4. 105, N. 8. 10. Böckh read ἐναρεν καὶ οἱ with crasis of the diphthongs. Hermann gave ἐναρεν, οἱ. The scansion presented by the mss. is inadmissible; the resolution of the third syllable of an epitrite, N. 5. 10, is irrelevant. The expedition against the Taphioi or Têleboae was an integral part of Amphitryon's bliss, as it was the condition of his union with Alkmênê, so that a parathetic structure of the clauses after ἐπεὶ (5. 14) is not inappropriate. Kayser's alteration of ὄλβω to ὄλβος (supported by O. 2. 22, P. 3. 105, 5. 51) is needless.

ὡ ἴκετ' ἐς κείνου γενεάν, ἐπεὶ ἐν χαλκίοις ὄπλοις 27  
 15 ε Τηλεβόας ἔναρ', ἐν θ' οἱ ὄψιν εἰδόμενος  
 ἀ ἀθανάτων βασιλεὺς αὐτὰν ἐσηῆθεν,  
 ε σπέρμ' ἀδείμαντον φέρων Ἑρακλέος· οὐ κατ' Ὀλυμ-  
 πον 30  
 ε ἄλοχος Ἥρα τελεία παρὰ ματέρι βαινοῖσ' ἐστί, καλ-  
 λίστα θεῶν.

Στρ. β'.

1 βραχύ μοι στόμα πάντ' ἀναγῆσασθ', ὅσων Ἀργεῖον  
 ἔχει τέμενος 35  
 20 2 μοῖραν ἐσλῶν· ἔστι δὲ καὶ κόρος ἀνθρώπων βαρὺς  
 ἀντιάσαι·  
 3 ἀλλ' ὅμως εὐχορδον ἔγειρε λύραν,  
 4 καὶ παλαισμάτων λάβε φροντίδ'· ἀγών τοι χάλκεος 40  
 5 δάμον ὀτρύνει ποτὶ βουθυσίαν Ἥρας ἀέθλων τε κρίσιν·  
 6 Οὐλία παῖς ἔνθα νικάσῃς δις ἔσχεν Θειαῖος εὐφόρων  
 λάθαν πόνων. 45

17 σπ. Ἑρ. Cf. I. 6. 7, Ἑρακλίοις γοναῖς.

18 τελεία Ἥρα τελεία or γαμηλία or ζυγία was the Goddess of Marriage, *Iuno Pronuba*. The phrase τέλος θαλεροῦ γάμοιο occurs *Od.* 20. 71; cf. *Soph. Antig.* 1241. On the sceptre of her statue in the *Héraeon* was a cuckoo. Near this statue stood a chryselephantine statue of *Hèbè* (*Paus.* 2. 17). βαινοῖσ' ἐστί 'Walks for ever' (*Holmes*). The participle is perhaps adjectival in such constructions, cf. *Madv.* § 180 *d.* Most edd. read ἔστι.

19 Cf. I. 6. 44 βραχὺς ἐξικέσθαι. The idea is elaborated by *Vergil, Aen.* 6. 625.

20 δὲ καὶ 'And besides.' For κόρος cf. *P.* 1. 82, 8. 32, *O.* 2. 95. ἀντιάσαι For inf. cf. *v.* 72 *infra*.

21 This may be the original of *Gray's* 'Awake, Aeolian lyre, awake.'

Cf., however, the Psalmist's "Awake, lute and harp." *Suscito musam, crepitem* are different and much less artificial. The poet addresses himself.

22 χάλκεος Cf. *O.* 7. 83 ὄ τ' ἐν Ἀργεῖ χαλκὸς ἔγνω νιν. The brazen shield given as a prize at the *Hèraea* or *Hekatombaea* (see next line, *βουθυσίαν*).

23 κρίσιν Cf. *O.* 3. 21, *O.* 7. 80, *P.* 4. 253. The line recalls *O.* 5. 6 ὑπὸ βουθυσίαι ἀέθλων τε πεμπταμέροις ἀμίλλαις.

24 ἔσχεν 'Gat,' cf. *O.* 2. 9. εὐφόρων 'Bravely-borne.' The Schol. interprets 'profitable,' which seems to be a comparatively late sense, and would here be proleptic. The Scholl. record a variant εὐφρόνων explained as εὐφραντικῶν. λάθαν Cf. *O.* 2. 18 (πήματος) λάθα πότημω σὺν εὐδαίμονι γένοιτ' ἄν.

Ἄντ. β'.

- 25 1 ἐκράτησε δὲ καὶ ποθ' Ἑλλανα στρατὸν Πυθῶνι, τύχα  
 τε μολῶν  
 2 καὶ τὸν Ἴσθμοῖ καὶ Νεμέα στέφανον, Μοῖσαισὶ τ'  
 ἔδωκ' ἀρόσαι,  
 3 τρὶς μὲν ἐν πόντοιο πύλαισι λαχῶν, 50  
 4 τρὶς δὲ καὶ σεμνοῖς δαπέδοις ἐν Ἀδραστείῳ νόμῳ.  
 5 Ζεῦ πάτερ, τῶν μὰν ἔραται φρενί, σιγῇ φοι στόμα· πᾶν  
 δὲ τέλος  
 30 6 ἐν τὶν ἔργων· οὐδ' ἀμόχθῳ καρδίᾳ προσφέρων τόλμαν  
 παραιτεῖται χάριν. 55

**25** ἐκράτησε For this sort of zeugma where the verb is taken in another of its own meanings with a second object cf. O. 1. 88 ἔλεν δ' Οἰνομάου βίαν παρθένον τε σύνευνον, Eur. Ion 666 ὑμῖν δὲ σιγᾶν, δμῳίδες, λέγω τάδε, ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμήν, Aesch. Prom. 665 ἐπισκῆπτουσα καὶ μυθουμένη (Ἰνάχῳ) ὠθεῖν ἐμέ, ... κεὶ μὴ θέλοι, πυρωπὸν ἐκ Διὸς μολεῖν | κεραυνόν. For ἐκράτ. στέφανον cf. N. 5. 5, v. 47 *infra*. Ἑλλανα στρατὸν Cf. P. 11. 50 Ἑλλανίδα στρατιάν, 12. 6 Ἑλλάδα νικάσαντα. τύχα Equals εὐτυχία, cf. 7. 11, P. 3. 104, O. 2. 51.

**26** For omission of τὸν before Νεμ. cf. Madv. § 16 b. ἀρόσαι For metaphor cf. P. 6. 2. For omission of object cf. L. and S. δίδωμι, 4.

**27** τρὶς μὲν...τρὶς δέ Cf. for this repetition N. 11. 6, I. 3. 8. πύλαισι Cf. O. 9. 86 ἐν Κορίνθου πύλαις. λαχῶν Supply στέφανον from above.

**28** σεμν. δαπ. The plain of Nemea. Locative, cf. v. 35 *infra*. ἐν Ἀ. νόμῳ 'According to Adrastus' institution' (cf. N. 8. 50, 51). For the preposition cf. P. 4. 59; Dēm. 496 *ad fin.* The alteration to νομῶ is worse than needless. For the use of νόμῳ Cookesley compares

the use of τεθμός, v. 33 *infra*, O. 6. 69, 13. 40.

**29** Theiaeos aspires to win at Olympia, cf. v. 33 *infra*. φοι For this dative cf. O. 9. 15, N. 7. 22, 40, P. 4. 48. πᾶν, κ.τ.λ. 'All issue of deed is in thy hands.' *I.e.* τῶν πρασσομένων ἔργων. We have τῶν πεπραγμένων ἔργων τέλος, O. 2. 15—17. There 'the effect,' here 'the completion' is meant by τέλος. For sentiment, cf. O. 13. 104—106. For ἐν τίν, cf. Soph. Phil. 963 ἐν σοὶ καὶ τὸ πλεῖν ἡμᾶς: a little different is N. 7. 90. Cf. Aesch. Sept. c. Th. 118 ὦ Ζεῦ πάτερ παντελής.

**30** οὐδ', κ.τ.λ. 'But adding a spirit of daring to a resolution that shrinks from no toil he makes an indirect request for favor.' He hints at a wish which he is too modest to express openly, or rather he mentions incidentally in his prayer the petition which he really has most at heart, but is too diffident to lay stress upon in words. Mezger renders παραιτεῖσθαι 'eine neben hinausgehende Bitte thun,' comparing the use of παρά in παρ-φάμεν, O. 7. 66, &c. παράγειν, P. 11. 25, N. 7. 23. Other commentators have rendered the verb 'obtain,'

Ἔπ. β'.

α γνῶτ' αἰίδω θεῶ τε καὶ ὅστις ἀμιλλᾶται περὶ  
 β ἔσχάτων ἀέθλων κορυφαῖς. ὕπατον δ' ἔσχεν Πίσα 60  
 γ Ἡρακλέος τεθμόν· ἀδείαι γε μὲν ἀμβολάδαν  
 δ ἐν τελεταῖς δις Ἀθηναίων μιν ὄμφαι  
 35 ε κώμασαν· γαίᾳ δὲ κανθείσῃ πυρὶ καρπὸς ἐλαίας 65  
 ς ἔμολεν Ἡρας τὸν εὐάνορα λαὸν ἐν ἀγγέων ἔρκεσιν  
 παμποικίλοις.

'supplicate for,' 'decline' (L. and S.). In support of 'request indirectly,' 'request by the way,' not given in L. and S., cf. the use of *παρεγγνάω* Soph. *Oed. Col.* 94 (Campbell), and of *παραφθέγγομαι* and *παραφωνέω*, and perhaps Aristoph. *Equites* 37.

31 The older mss. give καὶ ὅστις, the rest χ' ὡς τις. Dissen follows Hermann's more than needless alteration γνῶτ' αἰίδω τε καὶ ὅστις. Kayser with almost equal temerity reads γνῶτ' αἰίδω οἱ τε καὶ ὅστις. The poet says that he need not tell more precisely to Zeus or any athlete who aspires to Olympian victory what Theiaeos prayed for.

32 ἔσχ. ἀέθ. κορ. The various contests at Olympia, each of which is a supreme contest. The superlative is reinforced by *κορυφαῖς*, the genitive not being partitive but 'of definition.' Pindar twice uses *ἔσχατος* in a good sense, I. 3. 29, with a reference to sailing to the Pillars of Hērakles, and O. 1. 113 τὸ δ' ἔσχατον (of greatness) *κορυφούται βασιλεῦσι*, a metaphor from a mountain height as here. The Schol. quotes Sophokles *Frag.* ἡδη γὰρ ἔδρα Zeus ἐν ἔσχατῳ θεῶν. ὕπατον This sentence explains the last somewhat vague phrase. Note the order, and render 'Hērakles' ordinance which Pisa received is highest.' For sentiment cf. O. 1. 7. For ἔσχ. cf. v. 24.

33 For τεθμ. cf. v. 28, N.

11. 27. ἀδείαι γε μὲν 'Yet right sweetly.' Though the not having won an Olympian victory was bitter, yet the Panathenaic victory was especially sweet as being an omen of an Olympian victory. This μὲν=μάν, cf. P. 4. 50, N. 3. 83. ἀμβολάδαν 'By way of prelude.' Cf. P. 1. 4, N. 7. 77. [Don.]

34 τελεταῖς The Panathēnaea, at which the prize was oil, from the *Μορία* or sacred olives, contained in a vase of burnt earth, see the next verse. Dr Jackson has suggested to me that *Μορία* means 'belonging to a tribe, division.' The winners on the Panathenaic vases are represented with crowns of olive. Athēnaeos, 5. 11, tells us that Panathenaic victors were crowned, and Suidas, s. v. Παναθήναια, and Pliny, N. H. 15. 5 (4), specify the olive crown. Hence Pindar has drawn an augury of success in winning the olive crown at Olympia. ὄμφαι Cf. *Frag.* 129.

35 γαίᾳ Dative for locative, ἐν ἔρκ. being in apposition. Cf. I. 4. 18, 7. 4, οὐρανῶ v. 58 *infra*. δέ 'For.'

36 παμποικίλοις 'Richly painted.' For Panathenaic Amphorae (our Schol. speaks of *ὕδρλαι*) see Brit. Mus., First Vase Room, table-case A, 24 (The Burgon Vase, 5th cent. B.C.); Second Vase Room, table-cases E, G. Though the six amphorae there displayed belong



Στρ. γ΄.

- 1 ἔπεται δέ, Θειαίε, ματρῶων πολύγνωντον γένος ὑμετέ-  
ρων 70
- 2 εὐάγων τιμὰ Χαρίτεσσί τε καὶ σὺν Τυνδαρίδαις θα-  
μάκις.
- 3 ἀξιωθείην κεν, ἐὼν Θρασύκλου
- 40 4 Ἄντία τε ξύγγονος, Ἄργεϊ μὴ κρύπτειν φάος 75
- 5 ὀμμάτων. νικαφορίαις γὰρ ὅσαις Προίτιο τόδ' ἵππο-  
τρόφον

to the fourth century, the archaism traditionally kept up imitates the ceramic style of Pindar's time, the designs being chiefly in black and white with incised lines. On such vases "Athênè stands between two columns which are usually surmounted by cocks." They are inscribed ΤΟΝ ΑΘΗΝΘΕΝ ΑΘΛΟΝ or ΤΩΝ ΑΘΗΝΘΕΝ ΑΘΛΩΝ, the former of course in Pindar's time. Cf. P. O. Brönsted, *On Panathenaic in Mon. dell' Inst. di Corrisp. Arch.*, 10. Tav. 47, *Annali*, 1877, pp. 294 ff., 1878, pp. 276 ff.; O. Jahn, *Kurze Beschreib. d. Vasensamml. in der Pinakoth. zu München*, no. 445 (and eleven others there enumerated).

37 ἔπεται Here governs an accusative as in late poets. To suppose the ellipse of a preposition ἐπὶ or εἰς is merely shifting the difficulty. Cookesley's ellipse of "ἀνά, throughout the whole line of your maternal ancestry" is not admissible, especially with θαμάκις, 'repeatedly.' He seems right in objecting to Kühner's explanation that ἔπεσθαι implies or expresses motion to a place. In this case it may imply, *extension beside*, if it be not the ordinary accusative of the direct object as with *sequor*. Bury reads ἐφέπει, regarding διέποντι as a third echo of this passage in *vv.* 51—53.

38 εὐάγων τιμὰ 'Honor from successful contests.' For the compounded adjective instead of its substantive with an epithet in the genitive Matthiae compares P. 5. 28 ἀρισθάρματον γέρας, 6. 5, Eur. *Hippol.* 67, 1092. Cf. also Soph. *Œd. R.* 26 ἀγέλαι βουνόμοι, *El.* 861. σὺν For the position of the preposition cf. P. 2. 59, N. 9. 14, 22, *vv.* 53, 84 *infra*. It is omitted in the mss. before the following *τυν-*. The position of θαμάκις seems to show that it and the prepositional phrase are to be taken more closely with εὐάγ. τιμ. than with the verb. Don., Dissen and Böckh take θαμάκις as = ἄμα, but it is 'oftentimes.' For the Charites cf. *v.* 1 *supra*. The mention of the Tyndaridae leads up to the coming myth.

39 Not 'I should not think fit to veil,' but 'I should think myself justified in not veiling' &c., *i.e.* 'in feeling and showing pride.' Cf. N. 7. 66 for the form of expression. ἐὼν *I. q.* εἰ εἶην. Thrasyklos and Antias were two of the maternal relatives of Theiaeos.

41 ὅσαις Exclamatory, though the idea of οὐ δυνατὸν ἐξελέγχειν may have originally governed it in the poet's mind. The text, which is Böckh's (except the stop after θάλησεν), is unsatisfactory, as the list of victories is much too small for Argos, of which Proetos was



6 ἄστῳ θάλησεν. Κορίνθου τ' ἐν μυχοῖς, καὶ Κλεωναίων  
πρὸς ἀνδρῶν τετράκις·

Ἄντ. γ'.

1 Σικυωνόθε δ' ἀργυρωθέντες σὺν οἰνηραῖς φιύλαις ἀπέ-  
βαν, 80

2 ἐκ δὲ Πελλάνας ἐπιφεισάμενοι νῶτον μαλακαῖσι κρό-  
καις·

45 3 ἀλλὰ χαλκὸν μυρίον οὐ δυνατὸν

+ ἐξελέγχειν· μακροτέρας γὰρ ἰριθμῆσαι σχολᾶς· 85

perhaps joint king before his expulsion by his twin brother Akrisios. In Frag. 284 [141] the Schol. on *Il.* 14. 319 states that Pindar said that Proetos slew Danaë. Perhaps he regained the kingdom when Akrisios fled from Perseus, who subsequently to avenge Danaë dethroned and slew Proetos. This form of the legend is not incompatible with Apollodōros' (2. 2. 6) tradition that Proetos gave Bias and Melampus each a third of his kingdom, but differs from Ovid (*Met.* 5. 238, 239), who makes Perseus kill Proetos in Argos in revenge for the expulsion of Akrisios. Talaos, son of Bias, was king of Argos, which seems to tell against the Ovidian version. The mss. read *ῥσαις ἰπποτρόφον ἄστῳ τὸ* (or *τό.*) *Προίτου θάλησε(ν), κ.τ.λ.* I propose *ῥσαις Προίτου θέσαν ἰπποτρόφον | ἄστῳ θαλήσαι*, as *ε* for *αι* is a common error (cf. *v.* 72 *infra*) and ΠΙΠΙΤΟΥΘΕCAN easily passes into -ΤΟΙΟ ΟCΑΝ, and then the last four letters are cut out as a partial repetition of OCAIC. The omission would lead to rearrangement to suit the metre.

42 Κορίνθου τ' ἐν μ. At the Isthmian games. The phrase is precisely equivalent to ἐν βάσσαισιν Ἴσθμοῦ, *I.* 3. 11. Not "in the recess in which Corinth stands," "Corinth which lies in the recess of the Isthmus"; for Corinth is

not in a recess, but in 'a corner' of Argolis, *μυχῶ* "Ἀργεὸς ἰπποβότοιο. Corinth might be said to stand on the gulf (*μυχός*) of Corinth, but the Isthmian games were held on the opposite side of the Isthmos. This clause begins an answer to the half-question of the preceding clause. Κλεων. πρ. ἀνδρ. 'At the hand of Cleonæans.' Cf. *N.* 4. 17.

43 Σικυωνόθε For the Pythia founded by Adrastus at Sikyon, cf. *N.* 9. Introduction. ἀργυρ. Cf. *I.* 2. 8, 'with gleam of silver shining on them,' perhaps. For σὺν cf. *L.* and *S. s. v.* (*I.* 7), *v.* 48 *infra*. ἀπέβαν So mss.; Aldine and other edd. ἐπέβαν. Schol. Vet. interprets ἀνεχώρησαν, and a gloss (Tricl.) ἀπήλθον.

44 Cf. *O.* 9. 97, 98 for the prize of a large woollen cloak, *chlamys*, at the (Apolline) Theoxenia or the Hermaea, or the Diaea celebrated at Pellênê.

45 χαλκ. μυρ. 'The vast number of prizes of bronze it is impossible to ascertain.' This included no doubt bronze shields won at Argos and τὰ ἐν Ἀρκαδίᾳ | ἔργα of *O.* 7. 83.

46 μακρ. σχολ. For this descriptive genitive cf. *Madv.* § 53 *b*, *Rem.* 1; the act of counting is measured or valued in terms of the time required.

5 ὄντε Κλείτωρ καὶ Τεγέα καὶ Ἀχαιῶν ὑψίβατοι πόλιες  
6 καὶ Λύκαιον παρ Διὸς θῆκε δρόμῳ σὺν ποδῶν χειρῶν  
τε νικᾶσαι σθένει. 90

Ἐπ. γ'.

a Κάστορος δ' ἐλθόντος ἐπὶ ξενίαν παρ Παμφάη  
50 b καὶ κασιγνήτου Πολυδεύκεος, οὐ θαῦμα σφίσιν  
c ἐγγενὲς ἔμμεν ἀεθληταῖς ἀγαθοῖσιν· ἐπεὶ 95  
d εὐρυχόρου ταμίαι Σπάρτας ἀγώνων  
e μοῖραν Ἑρμᾶ καὶ σὺν Ἡρακλεῖ διέποντι θάλειαν,  
f μάλα μὲν ἀνδρῶν δικαίων περικαδόμενοι. καὶ μὰν θεῶν  
πιστὸν γένος. 100

Στρ. δ'.

55 1 μεταμειβόμενοι δ' ἐναλλάξ ἀμέραν τὰν μὲν παρὰ πατρὶ  
φίλῳ  
2 Διὶ νέμονται, τὰν δ' ὑπὸ κεύθεσι γαίας ἐν γυάλοις  
Θεράπνας, 105  
3 πότημον ἀμπιπλάντες ὁμοῖον· ἐπεὶ  
4 τοῦτον ἢ πάμπαν θεὸς ἔμμεναι οἰκεῖν τ' οὐρανῶ

47 ὄντε Sc. χαλκῶν governed both by θῆκε and by νικᾶσαι, cf. N. 5. 5, v. 25 *supra*. The games at Kleitor were Koreia in honor of Persephonê and Dêmêtêr, and at Tegea Aleaia in honor of Athênê Alea. ὑψίβατοι 'Upland.'

48 θῆκε 'Set by the racecourse of Zeus as prize for men to win,' &c. L. and S. wrongly class it with Frag. 154 'made to win.' Join παρ Διὸς δρόμῳ. For the Lykæon cf. O. 13. 108, Paus. 8. 38, 5. The prize at the Lykæa was a bronze tripod. The singular verb is an instance of the so-called *schema Alemanicum*. Some editors wantonly alter δρόμῳ. σὺν 'By means of,' 'by dint of.'

49 Παμφάη Probably a maternal ancestor of Theiaeos.

51 ἔμμεν Taken twice (Mezger),

'that it is innate in them to be,' &c. Cf. N. 11. 33.

52 ταμίαι 'Kings,' cf. P. 5. 58. ἀγών. μοῖρ. Cf. O. 6. 79.

53 σὺν Cf. v. 38 *supra*.

54 μὲν Cf. O. 3. 19, N. 9. 11. πιστόν Cf. v. 78 *infra*.

55 They both together live in Olympos every other day and lie together in the tomb on the alternate days, cf. *Od.* 11. 303. For the temple of the Dioskuroi at Therapnae cf. Paus. 3. 20.

56 γυάλοις The Schol. explains by ὑπόγεια, 'an underground vault,' but this seems tautological. Therapnae lay in the valley of κολλη Λακεδαίμων.

58 ἢ For suppression of μάλλον cf. *Madv.* § 93c; *Il.* 1. 117 βούλομ' ἐγὼ λαὸν σόν ἐμμεναι ἢ ἀπολέσθαι. οὐρανῶ *Locat.*, cf. *Soph. CEd. R.* 20.

5 εἴλετ' αἰῶνα φθιμένον Πολυδεύκης Κάστορος ἐν πο-  
 λέμῳ. 110  
 60 6 τὸν γὰρ Ἴδας ἀμφὶ βουσὶν πῶς χολωθεὶς ἔτρωσε  
 χαλκείας λόγχας ἀκμῆ.

ἼΑντ. δ'.

1 ἀπὸ Ταῦγέτου πεδαυγάζων ἶδεν Λυγκεὺς δρυὸς ἐν  
 στελέχει 115

2 ἡμένους. κείνου γὰρ ἐπιχθονίων πάντων γένετ' ὀξύτατον

3 ὄμμα. λαιψηροῖς δὲ πόδεσσιν ἄφαρ

59 Note the position of Πολυ-  
 δεύκης.

60 ἀμφὶ βουσὶν πῶς χολωθεὶς  
 Cf. Hés. *Scut. Herc.* 12 *χωσάμενος*  
*περὶ βουσί.* The further recital of  
 the cause of quarrel is dismissed  
 by πῶς, 'as some say.' The Schol.  
 mentions another account of the  
 feud, namely that the Dioskuroi  
 had carried off the brides of the  
 Apharétidae, Phoebê and Elaeira,  
 daughters of Leukippos. Apollo-  
 dôros, 3. 2. 3, tells us that Idas  
 and Lynkeus, sons of Aphareus,  
 whose tomb was at Sparta (Paus.  
 3. 11. 8, 13. 1), dwelt in Arênê in  
 Messênia. They had been cattle-  
 lifting with the Dioskuroi and  
 cheated the latter of their share  
 of booty. The Dioskuroi in re-  
 venge made a raid and drove off  
 into Lakônia all the cattle they  
 found in the possession of the sons  
 of Aphareus, for whom they lay  
 in wait, expecting to be followed  
 home by their foes. They were  
 espied by the miraculous eyesight  
 of Lynkeus, and Idas was thus  
 enabled to kill Kastor.

61 πεδαυγάζων 'Sending pene-  
 trating glances after them.' But  
 old mss. give πόδ', πένδ', and so  
 suggest a doubt as to the original  
 reading; as πόδ' ἀνγάζων, 'seeing  
 its foot clearly' (cf. P. 11. 36),  
 gives a sense nearer to the ordinary  
 usage of ἀγάζω. The quotation

from Stasinus' (?) *Kypria* is as  
 follows:

αἴψα δὲ Λυγκεὺς  
 Ταῦγέτον προσέβαινε ποσὶν ταχέεσσι  
 πεποιθώς.  
 ἀκρότατον δ' ἀναβάς διεδέρκετο νῆσον  
 ἄπασαν  
 Τανταλίδου Πέλοπος, τάχα δ' εἶσιδε  
 κύνιδμος ἦρως  
 ...?...ὀφθαλμοῖσιν ἔσω δρυὸς ἡμένω  
 ἄμφω \*κόιλης\*  
 Κάστορά θ' ἰππόδαμον καὶ ἀεθλοφόρον  
 Πολυδεύκεα.

νύξε δ' ἄρ' ἄγχι στὰς μεγάλην δρῦν...  
 Hence one is prompted to suggest  
*περαυγάζων*. The meaning of *ἀν-  
 γάσαι*, Hés. *W. and D.* 476, is not  
 'see distinctly,' but 'look longingly,  
 keenly,' the middle denoting the  
 mental emotion accompanying the  
 keen glance. Lynkeus was said to  
 be able to see through all material  
 barriers to sight, stone, earth, sea,  
 &c. Cf. Apoll. Rhod. 1. 153.

62 ἡμένους So Böckh; but some  
 of the old Grammarians corrected  
*ἡμενος* (old mss.) to *ἡμενον*. Perhaps  
 Didymos' *ἡμένος* is right. They  
 seem to have thought that Pindar  
 meant to imply that Polydeukes  
 was not with Kastor when he was  
 espied and attacked, but was con-  
 ceived to be hiding somewhere  
 near, probably west of Kastor, as  
 the Apharétidae did not flee back  
 into Messênia. But they may have  
 attacked from the East or have

- 4 ἐξικέσθαι, καὶ μέγα φέργον ἐμήσαντ' ὠκέως 120  
 65 5 καὶ πᾶθον δεινὸν παλάμαις Ἀφρητῖδαι Διός· αὐτίκα  
 γὰρ  
 6 ἦλθε Λήδας παῖς διώκων· τοὶ δ' ἔναντα στάθην τύμβῳ  
 σχεδὸν πατρῷῳ.  
 Ἐπ. δ'.  
 a ἔνθεν ἀρπάξαντες ἄγαλμ' Ἀΐδα, ξεστὸν πέτρον, 125  
 b ἔμβalon στέρνῳ Πολυδεύκεος· ἀλλ' οὐ μιν φλάσαν,  
 c οὐδ' ἀνέχασσαν· ἐφορμαθεὶς δ' ἄρ' ἄκοντι θεῶ, 130  
 70 d ἦλασε Λυγκέος ἐν πλευραῖσι χαλκόν.  
 e Ζεὺς δ' ἐπ' Ἴδα πυρφόρον πλᾶξε ψολόεντα κερα-  
 νόν.  
 f ἅμα δ' ἐκαίοντ' ἐρήμοι. χαλεπὰ δ' ἔρις ἀνθρώποις  
 ὀμιλεῖν κρεσσόνων. 135  
 Στρ. ε'.  
 1 ταχέως δ' ἐπ' ἀδελφεοῦ βίαν πάλιν χώρησεν ὁ Τυν-  
 δαρίδας,

had to double back in the flight. The Apharêtidae were a spear's throw off when Polydeukes left the tree. Aristarchos cited the *Kyprîa*, according to the Schol., surely to prove that Lynkeus was not in the tree (*ἦμενος*): Didymos cited the words to defend the Doric acc. plur. *ἦμένος, -ως*. There is no ground for impugning with Bergk the accuracy of the Schol. as to the readings of the Grammarians.

64 ἐμήσαντ' MSS. ἐμνήσατ', -αντ'. The insertion and omission of *v* are common errors. Cf. *Od.* 3. 261.

65 καὶ 'And accordingly'; cf. *N.* 4. 32 *ρέζοντά τι καὶ παθεῖν ἔοικεν*.

66 Λήδας παῖς Polydeukes. They stood face to face hard by the tomb of Aphareus.

67 ἄγ. Ἀΐδα A sepulchral

column, stêlê, consecrated to Ἀΐδης. For the genitive Dissen quotes Eur. *El.* 143 μέλος Ἀΐδα, *Suppl.* 773 Ἀΐδου μολπαί.

71 The tmesis ἐπί—πλᾶξε has caused corruption. mss. give ἐπ' Ἴδα πυρφόρον πλᾶξε ψολόεντα κεραυόν. Edd. with the Schol. Vet. alter Ἴδα to Ἴδα. Matthiae's citation of πατεῖν ξίφος only half-supports ἐπ' Ἴδα πλᾶξε κεραυόν = βαλὼν κεραυόν ἐπληξεν Ἴδαν.

72 ἐκαίοντ' MSS. δὲ κέοντ', ε for αι and *vice versa* are common errors. ἐρήμοι With none to aid or avenge them. χαλεπά, κ.τ.λ. Cf. *v.* 20 *supra*; 'a strife with higher beings is dangerous for men to encounter.' Eris is half personified. The order is involved. For inf. cf. *O.* 8. 19, 7. 25, *I.* 2. 37.

- 2 καὶ μιν οὐπω τεθναότ' ἄσθματι δὲ φρίσσοντα πνοὰς  
ἔκιχεν. 140
- 75 3 θερμὰ δὴ τέγγων δάκρυα στοναχαῖς  
4 ὄρθιον φώνασε· Πάτερ Κρονίων, τίς δὴ λύσις  
5 ἔσσεται πενθέων; καὶ ἐμοὶ θάνατον σὺν τῷδ' ἐπίτειλον,  
ἀναξ. 145
- 6 οἴχεται τιμὰ φίλων τατωμένῳ φωτί· παῦροι δ' ἐν πόνῳ  
πιστοὶ βροτῶν  
Ἄντ. ε΄.
- 1 καμάτου μεταλαμβάνειν. ὡς ἤνεπε· Ζεὺς δ' ἀντίος  
ἤλυθέ φοι,
- 80 2 καὶ τόδ' ἐξαύδασ' ἔπος· Ἐσσί μοι υἱός· τόνδε δ' ἔπειτα  
πόσις 150
- 3 σπέρμα θνατὸν ματρὶ τεᾶ πελάσαις  
4 στάξεν ἥρωσ. ἄλλ' ἄγε τῶνδέ τοι ἔμπαν αἴρεσιν  
5 παρδίδωμ'· εἰ μὲν θάνατόν τε φυγῶν καὶ γῆρας ἀπεχ-  
θόμενον 155
- 6 αὐτὸς Οὐλυμπον \*νοεῖς οἰκεῖν ἐμοὶ\* σὺν τ' Ἀθαναία  
κελαινεγχεῖ τ' Ἄρει,

**74 ἄσθματι** 'Drawing his breath convulsively in suffocation,' *i.e.* with the death rattle (ruckle) in his throat. Cf. N. 3. 47, 48; ἄσθμα is 'labored breathing.' The mss. give φρίσσοντ' ἀνα-(ἀμ)πνοὰς, which will not scan; 'ruffled as to breaths' is a strong but intelligible metaphor, which is helped by the accompanying *shuddering* of the whole frame often observed in deaths from mortal wounds. Mommsen's *γέννας* for *πνοὰς* is not happy.

**75 τέγγων** Cf. Soph. *Trach.* 847 ἀδινῶν χλωρὰν τέγγει δακρῶν ἄχραν. For δὴ mss. give δέ. **στοναχαῖς** Dative of accompanying action, cf. *Madv.* § 42, *Il.* 24. 696, *Od.* 24. 416.

**78** Apparently adapted by Euripides, *Hel.* 274 καὶ φίλων τητωμένη

δούλη καθέστηκ', though loss of friends to a Greek woman was a very different case to that of a man. The faithlessness of mortals is contrasted with the trustworthiness of deities; cf. *v.* 54 *supra* and *Introd.* Cf. *Theogn.* 79 παύρους εὐρήσεις... ἀνδρας ἐταίρους | πιστοὺς ἐν χαλεποῖς πρήγμασι γινομένους.

**79 μεταλαμβάνειν** 'So as to share.' For inf. cf. *Madv.* § 149. ἤνεπε So mss. Elsewhere ἐνν.

**80 Ἐσσί μοι υἱός** And therefore immortal. πόσις Tyndareus.

**84** Between Οὐλυμπον and σὺν τ' mss. give ἐθέλεις or θέλεις only, with defect in both sense and rhythm. Pindar elsewhere has ἐθέλω, which will not scan here, in verbal forms, except O. 8. 85, though he uses the present participle of θέλω (P. 2.



Ἐπ. ε΄.

- 85 α ἔστι σοὶ τούτων λάχος· εἰ δὲ κασιγνήτου πέρι 160  
 β μάρνασαι, πάντων δὲ νοεῖς ἀποδάσασθαι φίσον,  
 γ ἥμισυ μὲν κε πνέοις γαίας ὑπένερθεν ἑών,  
 δ ἥμισυ δ' οὐρανοῦ ἐν χρυσεῖσι δόμοισιν. 165  
 ε ὡς ἄρ' αὐδάσαντος οὐ γνώμα διπλοῖαν θέτο βουλάν,  
 90 ς ἀνὰ δ' ἔλυσεν μὲν ὄφθαλμόν, ἔπειτα δὲ φωνὰν χαλ-  
 κομίτρα Κάστορος.

69, 10. 5, I. 5. 43, and O. 2. 97. The mss. give θέλων for ἐκῶν at the end of P. 2. 69). The Schol. interprets...βούλει τὸν οὐρανὸν οἰκεῖν σὺν ἐμοί, κ.τ.λ., and renders νοεῖς, v. 86, by βούλει, whence Kayser gets νοεῖς οἰκεῖν ἐμοί (for the position of preposition cf. v. 38 *supra*). The letters — ONNOEICOKIKEINEMOI would be peculiarly liable to corruption, as E, O, C were often confused, and also IC and K, and IN and M. Thus θέλεις or ἐθέλεις would be a gloss on νοεῖς. Mommsen reads νέμειν μέλλεις ἐμοί, Bergk θέλεις ναίειν ἐμοί. The word μέλλεις is so utterly inappropriate that Mommsen's suggestion may be at once rejected. Against the considerations in favor of the text (for which cf. v. 58 *supra*) the only point to be urged is the assumed repetition of νοεῖς. For the position of σὺν cf.

P. 2. 59, N. 9. 14, v. 38 *supra*.

**86** **Φίσον** Note the emphatic position. For *φίσον* = 'an equal share' cf. Soph. *Oed. Rex* 579, Eur. *Ion* 818, *Iph. in Taur.* 1009.

**87** **πνέοις** Observe the phrase: he is to *live* in the tomb.

**89** οὐ, κ.τ.λ. Polydeukes 'offered not a double plan to his judgment.' That is, he decided without the least hesitation.

**90** Note the change of subject back to Zeus: unless with Mezger we regard Polydeukes as the author of the release. **χαλκομίτρα** The *μίτρα* of a warrior was a broad woollen girdle faced with plates of bronze, worn below the ζῶμα. Perhaps *χαλκομίτρας* is used by Bacchylides 13. 76 Ἐκτορα χαλ[—], as Kenyon suggests with the inadmissible alternative *χαλκεοχάρμαν*, P. 5. 77 *χαλκοχ*.

## [ N E M E A X I. ]

FOR THE *εἰσιτήρια* OFFERED BY ARISTAGORAS OF TENEDOS,  
PRYTANIS.

### INTRODUCTION.

THIS ode (*enkōmion*) was performed before the altar and shrine of Hestia Prytanitis in the Prytaneion of Tenedos upon the occasion of the installation as *πρύτανις*, or president of the *βουλή*, of Aristagoras, a wrestler and pancratiast of great strength and beauty, son of Arkesilas (*v.* 11). It has nothing to do with the Nemean games.

The date is probably later than B.C. 470; but there is no clue except the style. The subject of the poem belonged to the clan of the Peisandridae who claimed kinship with both Amyklæ and Thebes (*cc.* 34—37). Short though the poem is there is much of lasting interest in it. The doctrine of the mean is propounded with reference to excess or defect in honorable ambition, and mention is made of the uncertainty of the future and the inevitable approach of death (*cc.* 13—16), natural topics in connexion with the installation of a constitutional dignitary. The theory that hereditary excellence displays itself in alternate generations is introduced in a way that reflects rather severely on Aristagoras' father, who supplies an instance of *ἀτολμία*.

There are exact echoes in *v.* 38 *ἀνδρῶν* of *v.* 33 *-ἀνδρον*, in *v.* 18 *ἀοιδᾶς* (dissyllabic) of *ἀοιδᾶ* *v.* 7, in *v.* 36 of *καὶ παρ'* introducing mention of a locality *v.* 25. Are *αὔχαι* *v.* 29 contrasted with *μεγαυχεῖ* *v.* 21, as Bury suggests?

The three divisions of the poem roughly coincide with the metrical systems. The first strophe and antistrophe are an introductory invocation of Hestia on behalf of the victor. The first epode and the second system deal with the victor and his father; the last system with his ancestry and hereditary worth.

The compounds which seem to have been used for this ode are *ὀμόθρονος*, *μελίγδουπος*, *μεγαλανορία*, *ἀπρόσικτος*.

The mode is Dorian, the metres are dactylo-epitritic.

STROPHE (unsymmetrical).

1. *B\*.A.B'*.
2. *C.A.*
3. *A.A'*.
4. *C+.B'*.
5.  $- \cup \cup \mid \sqcup \mid B'.B. \mid - \cup \cup \mid - \wedge$

EPODE (palinodic).

1. *A.A'*.
2. *B.A.B'*.
3. *A.A†*.
4. *A. \mid - \S \cup \cup \mid \sqcup \mid B'*.
5. *C||.B'*.
6. *B'.B¶.A'*.

The numbers are 6.7.6.7.6.7.

ANALYSIS.

*vv.*

- 1—10. Invocation of Hestia Prytanitis.
- 11, 12. Praise of Aristagoras.
- 13—16. He is reminded that excellence gives no exemption from death.
- 17—21. He deserves praise for his athletic victories in local games.
- 22—29. The timidity of his parents debarred him from chance of distinction in the great games.
- 29—32. Over-diffidence and over-confidence are alike detrimental.
- 33—37. The noble ancestry of Aristagoras.
- 37—43. Hereditary excellences develop themselves in alternate generations only.
- 43—46. In spite of the future being beyond our foresight we embark on ambitious schemes.
- 47, 48. Insane yearnings for things unattainable hinder our setting due limits to our desires.

\* Caesura in second foot.

† Caesura in fourth foot.

‡ Caesura after first syllable.

§ Caesura.

|| Caesura in third foot.

¶ Incisio.

Στρ. α΄.

- 1 Παῖ 'Ρέας, ἕτε πρυτανεῖα λέλογχας, 'Εστία,  
 2 Ζηνὸς ὑψίστου κασιγνήτα καὶ ὀμοθρόνου Ἥρας,  
 3 εὐ μὲν Ἀρισταγόραν δέξαι τεὸν ἐς θάλαμον,  
 4 εὐ δ' ἑταίρους ἀγλαῶ σκάπτῳ πέλας,  
 5 οἷ σε γεραίροντες ὀρθὰν φυλάσσοισιν Τένεδον, 5  
 Ἄντ. α΄.

- 1 πολλὰ μὲν λειβαῖσιν ἀγαζόμενοι πρόταν θεῶν,  
 2 πολλὰ δὲ κίσις· λύρα δὲ σφι βρέμεται καὶ αἰοιδία·  
 3 καὶ ξενίου Διὸς ἀσκεῖται Θέμις ἀεναίος  
 4 ἐν τραπέζαις. ἀλλὰ σὺν δόξα τέλος 10

**1 πρυτανεῖα λέλογχας** As the goddess of the family altar and hearth generally, Hestia was naturally the deity worshipped at the common altar and hearth of the state under the title *Πρυτανίτις*. It would appear from Thuk. 2. 15 that a *Πρύτανις*, whether *βασιλεύς*, *τύραννος*, or one of a numerous body of officials, held the title as president of the *βουλή*. For *λέλογχας* cf. O. 7. 55 ff., 9. 15, Aesch. *Prom.* 228 *ὅπως τάχιστα τὸν πατριῶν ἐς θρόνον | (Zeus) καθέξεται εὐθὺς δαίμοσιν νέμει γέρα | ἄλλοισιν ἄλλα, καὶ διεστοιχίζετο | ἀρχήν.*

**3 θάλαμον** A sanctuary or shrine within the *πρυτανεῖον*. For *μὲν...δέ* with repeated word, *epanaphora*, cf. *v.* 6, N. 10. 27, I. 37.

**4 ἑταίρους σκάπτῳ** This allusion shows that there was a statue of Hestia in the *πρυτανεῖον* at Tenedos, as there also was at Athens (Paus. 1. 18. 3). The sceptre is an usual attribute of Hestia in art (Dissen quoting Welcker).

**5 ὀρθάν** Extension of predicate; 'in welfare.'

**6 πρόταν** 'The eldest'; cf. Hés. *Theog.* 453 'Ρεῖα δ' ὑποδηθείσα Κρόνῳ τέκε φαίδιμα τέκνα, Ἴστίνην,

*Δήμητρα, καὶ Ἥρην χρυσοπέδιλον, ἰφθιμὸν τ' Ἀἴδην...καί...Ἐννοσίγαιον, Ζῆνά τε, whereon Paley shows that Homer makes Hèra the eldest child of Kronos, and Zeus the eldest son.*

**7 σφι** 'At their bidding.' **βρέμεται** 'Peals.' Cf. N. 9. 8 *βρομίαν φόρμιγγα.*

**8** Guests of the state were entertained at the *πρυτανεῖον*, and suppliants to the state sought sanctuary at its altar. For Themis being associated with Zeus Xenios cf. the similarly worded passage, O. 8. 21—23 *ἐνθα Σώτειρα Διὸς ξενίου | πάρεδρος ἀσκεῖται Θέμις ἕξοχ' ἀνθρώπων, where Aegina's just dealing with strangers is intended. The connexion of the goddess of right and order with hospitality is illustrated by the phrases δαιτὸς εἴσης, ἀρμόδιον δεῖπνον.*

**9 ἐν** 'With'; cf. *v.* 17 *infra*. Rumpel and Bury prefer the locative sense. For the perpetual public hospitality of Tenedos &c. edd. quote the *τράπεζαι ξενικαὶ* of the Cretan *συσσίτια*, Athén. 4. 22 (p. 143 c). **ἀλλά** Cf. O. 2. 12, 4. 6. **σὺν** The repetition of *σὺν* in the next line has troubled critics greatly; so that *σὺν δόξα* has been

10 ἰ δυωδεκάμηνον περᾶσαι σὺν ἀτρώτῳ κραδία.

Ἐπ. α΄.

α ἄνδρα δ' ἐγὼ μακαρίζω μὲν πατέρ' Ἀρκεσίλαν,

β καὶ τὸ θαητὸν δέμας ἀτρεμίαν τε ξύγγονον.

15

γ εἰ δέ τις ὄλβον ἔχων μορφᾷ παραμείσεται ἄλλων,

δ ἔν τ' ἀέθλοισιν ἀριστεύων ἐπέδειξεν βίαν,

15 ε θνατὰ μεμνάσθω περιστέλλων μέλη,

20

ζ καὶ τελευτὰν ἀπάντων γᾶν ἐπιφεισόμενος.

altered to νῦν ἀπὸ σοὶ δόξαι, συν-δόξαν, σὸν and νῦν δόξα (with περᾶσαι). L. and S. give Böckh's περᾶσαι (έν). Others alter περᾶσαι σὺν into περᾶσαι σὺν or περᾶσαι νῦν. Mezger rightly defends mss. and Scholia. For -σαι σὺν cf. I. 3. 17.

10 ἀτρώτῳ For the metaphor cf. N. 1. 48. 'Without annoy.' He might have discharged the duties of his office 'with credit' amid continual dangers and anxieties.

11 ἄνδρα. Emphatic, cf. P. 2. 29. The meaning is almost 'So far as I may congratulate a man—I deem his father Arkesilas blessed, and I laud his (Aristagoras') admirable form and innate hardihood.' I agree with Mezger in making ἄνδρα refer to Aristagoras, but I take ἄνδρα as an *accusativus pendens*; though μακαρίζω takes a double accusative. See Aristoph. *Vesp.* 588 τουτὶ γὰρ τοί σε μόνον τούτων ὦν εἴρηκας μακαρίζω (Fanshawe). The sense might be the same. 'On the man do I congratulate his father, aye on his (the man's) form.' I cannot see the point of congratulating the son upon his father, who kept him from winning the Olympian and Pythian games (v. 22). Again if ἄνδρα is Arkesilas, his too is the θαητὸν δέμας κ.τ.λ. No doubt the passage is unsatisfactory. I think τέκος Ἀρκεσίλα may have got corrupted through the incorporation of a

marginal note. Dissen is probably right in recognising the Zeugma, the sense of αἰνέω being drawn from μακαρίζω with τὸ θαητὸν δέμας κ.τ.λ. Note that μὲν is answered by δέ, v. 13; 'though I praise, let him remember.' Otherwise Mezger and Dissen citing O. 5. 10.

14 ἐπέδειξεν Frequentative aorist. The future παραμείσεται refers to moments of future self-satisfaction on the part of Aristagoras, as well as to the future generally.

15 'Let him remember that the frame which he bedecks is mortal and that at the last of all he shall don a vesture of earth.' Cf. "muddy vesture of decay." For construction cf. O. 6. 8, I. 1. 68. περιστέλλων Cf. Eur. *Alc.* 663 (παῖδας οἱ) θανάοντα σε | περιστελοῦσι καὶ προθήσονται νεκρόν. The verb περιστέλλω is the regular word for arraying a body for the funeral. For the participle with μέμνημαι cf. Soph. *Oed. R.* 49 f. ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα | στάντες κ.τ.λ.

16 τελευτὰν Accusative in apposition with the sentence; cf. O. 2. 4, 7. 16, I. 3. 7, Aesch. *Ag.* 225. Here the use is similar to that of the "adverbial" ἀρχῆν. γᾶν ἐπιφεισσ. For the phrase Don. cites Aesch. *Ag.* 869 εἰ δ' ἦν τεθηκῶς, ὡς ἐπλήθουον λόγοι, | τρισώματος τᾶν Γηρύων ὁ δεύτερος | ...χθονὸς τρίμοιρον χλαῖναν ἐξήχχει λαβῶν, | ἄπαξ



Στρ. β'.

- 1 ἐν λόγοις δ' ἀστῶν ἀγαθοῖσι νιν αἰνεῖσθαι χρεῶν,  
 2 καὶ μελιγδούποισι δαιδαλθέντα μελιζέμεν αἰοδαῖς.  
 3 ἐκ δὲ περικτιόνων ἐκκαίδεκ' Ἀρισταγόραν  
 20 4 ἀγλαὰ νῖκαι πάτραν τ' εὐώνυμον 25  
 5 ἐστεφάνωσαν πάλᾳ καὶ μεγαυχεῖ παγκρατίῳ.

'Αντ. β'.

- 1 ἐλπίδες δ' ὀκνηρότεραι γονέων παιδὸς βίαν  
 2 ἔσχον ἐν Πυθῶνι πειρᾶσθαι καὶ Ὀλυμπία ἀέθλων.  
 3 ναὶ μὰ γὰρ ὄρκον, ἐμὰν δόξαν παρὰ Κασταλία 30  
 25 4 καὶ παρ' εὐδένδρῳ μολῶν ὄχθῳ Κρόνου

ἐκάστῳ κατθανῶν μορφώματι; N. 8. 38. Hemsterhuis (on *Hesych.* 1. p. 1352) besides the references in L. and S. gives Simonides, *apud Athen.* 3. p. 125 D, 168 [227] αὐτὰρ (χιῶν) ἐκάμφθη (Porson ἐθάφθη) | ζῶῃ Πιερίην γῆν ἐπιεσσαμένη. Eur. *Troad.* 1148 γῆν τῷδ' ἐπαμπισχόντες. This warning to avoid excessive pride is peculiarly appropriate in an official ode composed for a civic magistrate.

17 **λόγοις** 'Friendly (fair) discussions.' Cf. N. 8. 21. For ἐν cf. P. 5. 97, v. 9 *supra*. ἀγαθοῖσι νιν Mommsen. MSS. -οῖς μὲν.

18 For sentiment cf. O. 6. 6, 7. **μελιζέμεν** The infinitive goes with μελιγδούποισι (*Madv.* § 150), and καὶ couples ἐν λόγοις δαιδαλθέντα. There is a kind of etymological play on μελι-. With Pindar 'song' is 'honey.' The exceptional synizesis αἰοδαῖς does not warrant alteration. Mezger supposes that there is a change of subject. The papyrus of Bacchylides supports Pauw's μελιζεν, which avoids the unusual synizesis. Hermann alters to μέλειν ἐν: Mommsen to μεμίχθ' ἐν.

20 **εὐώνυμον** Perhaps an extension of the predicate. As Νίκη is often represented in Art holding out a wreath, there is probably a

half personification of the Victories here. Note that ἐκ περικτ. should not be taken with νῖκαι but with the verb, meaning 'on the authority of, at the instance of the neighbouring peoples.' The δέ='for.'

21 **μεγαυχεῖ** Schmid for mss. μεγαλαυχεῖ.

22 **ἐλπίδες ὀκνηρότεραι** 'Too great diffidence.' Literally 'Too shrinking apprehensions.' We can speak of 'confident hopes' but hardly of 'diffident or timid hopes.' For ἐλπῖς cf. N. 1. 32.

23 **ἔσχον** For the inf. without μή, cf. Soph. *Aj.* 70 αὐγὰς ἀπείρξω σὴν πρόσωπον εἰσιδεῖν, I. 1. 60.

24 **γάρ** 'For else.' ἐμὰν δόξαν Cf. Aristoph. *Pax* 232 καὶ γὰρ ἐξιέναι, γνώμην ἐμήν, | μέλλει. These are accusatives of 'extent, range, sphere,' like τὸ ἐμὸν μέρος, τὸ κατ' ἐμέ: but instead of qualifying the action or state predicated, they qualify (make conditional) the predication, like an infinitive, e.g. δοκεῖν εἰπεῖν ἀκούειν, with or without ὥς. **παρὰ** Here and in the next line to be taken after δημιόντων, while μολῶν='had he gone (thither).' For the victor's return cf. N. 2. 24, O. 8. 67—71, P. 8. 81—87.

ξ κάλλιον ἄν δηριώντων ἐνόστησ' ἀντιπάλων,

Ἐπ. β'.

α πενταετηρίδ' ἑορτὰν Ἡρακλέος τέθμιον

35

β κωμάσαις ἀνδησάμενός τε κόμαν ἐν πορφυρέοις

γ ἔρνεσιν. ἀλλὰ βροτῶν τὸν μὲν κενεόφρονες αὔχαι

30 δ ἐξ ἀγαθῶν ἔβαλον· τὸν δ' αὖ καταμεμφθέντ' ἄγαν 40

ε ἰσχὺν οἰκείων παρέσφαλεν καλῶν

ζ χειρὸς ἔλκων ὀπίσσω θυμὸς ἄτολμος ἑών.

Στρ. γ'.

1 συμβαλεῖν μὰν εὐμαρὲς ἦν τό τε Πεισάνδρου πάλαι

2 αἶμ' ἀπὸ Σπάρτας· Ἀμύκλαθεν γὰρ ἔβα σὺν Ὀρέστα,

35 3 Αἰολέων στρατιὰν χαλκεντέα δευρ' ἀνάγων· 45

4 καὶ παρ' Ἴσμηνοῦ ῥοᾶν κεκραμένον

5 ἐκ Μελανίπποιο μάτρως· ἀρχαῖαι δ' ἀρεταὶ

Ἄντ. γ'.

1 ἀμφέροντ' ἀλλασσόμεναι γένεαῖς ἀνδρῶν σθένος·

2 ἐν σχερῶ δ' οὔτ' ὦν μέλαιναι καρπὸν ἔδωκαν ἄρουραι, 50

26 Medicean mss. ἐνό(έ)σταντ' by dittography.

27 Cf. N. 10. 33, O. 11. 57, 58, 13, 40.

28 πορφυρέοις Cf. Hor. Od. 4. 1. 10 *purpureis oloribus*. Like *χρύσεος*, O. 8. 1, N. 1. 17, and elsewhere, *πορφ.* = 'gleaming,' 'glistening,' 'rich-colored.'

29 κενεόφρ. Cf. Theogn. 233 *κενεόφρονι δῆμψ*.

30 ἐξ- ἔβαλον Tmesis. Frequentative aorist; so *παρέσφαλεν*, and *ἔδωκ.* v. 39. Render 'cast down from.' ἀγαθῶν 'Blessings of victory' (cf. O. 8. 13) are of course included under the general term. *καταμεμφθέντ'* 'Disparaging.'

31 οἰκείων 'Proper,' 'within his reach.'

32 συμβαλεῖν 'Infer,' 'gather.' τε Taken up by *καὶ* (v. 36), from Ἀμύκλαθεν τὸ ἀνάγων being a paren-

thesis. For *ἔμμεν* suppressed with *πάλαι* ἀπὸ Σπάρτας cf. N. 10. 51. The Achæan Peisandros was said to have been driven from Sparta on the Migration of the Dorians into Peloponnêsos and to have joined Æolian emigrants from Boeôtia in that country, whence they sailed to Tenedos.

35 χαλκεντέα mss. *χαλκεντέων* (one *χαλκείων τε*, -ων being expressed by a superscribed  $\zeta$ ).

36 In Thebes.

37 ἐκ Μελανίπποιο μάτρ. 'With the blood of a daughter of Melanippos.'

38 For sentiment cf. N. 6. 8—11. ἀμφέροντ' For the voice cf. P. 7. *ad fin.*, *φέρεσθαι* probably transitive. Here the compound means 'return,' 'yield'; not 'raise up,' 'bring with them.'

39 μέλαιν...ἄρ. Like the common *γαῖα μέλαινα*.

- 40 3 δένδρεά τ' οὐκ ἐθέλει πάσαις ἐτέων περόδοις  
 4 ἄνθος εὐῶδες φέρειν πλούτῳ φίσον,  
 5 ἀλλ' ἐν ἀμείβοντι. καὶ θνατὸν οὕτως ἔθνος ἄγει  
 Ἐπ. γ'.  
 α μοῖρα. τὸ δ' ἐκ Διὸς ἀνθρώποις σαφὲς οὐχ ἔπεται 55  
 β τέκμαρ· ἀλλ' ἔμπαν μεγαλονορίαις ἐμβαίνομεν,  
 45 γ ἔργα τε πολλὰ μενοινῶντες· δέδεται γὰρ ἀναιδεῖ  
 δ ἐλπίδι γυῖα· προμαθείας δ' ἀπόκεινται ῥοαί. 60

40 οὐκ ἐθέλει 'Are not wont.' L. and S. only give prose examples of this sense. Don. would render ἐθέλω as=δύναμαι here and N. 7. 90. περόδοις For περιόδους, cf. περάπτων, P. 3. 52.

41 πλούτῳ Φίσον Dat. of manner; 'in equal abundance.'

42 ἐν ἀμείβοντι For the gerundive use, 'in alternation' (=ἀλλασσόμεναι), of the active participle cf. Thuk. 1. 142 ἐν τῷ μὴ μελετῶντι, Madv. 180 b, Rem. 2, Soph. *Oed. Col.* 1219 ὅταν τις ἐς πλεόν πέση | τοῦ θέλοντος, Aristotle's τὸ ἀντιπεπονθός. Dēm. *Meid.* § 59 τὸ συγκεχωρηκός. Compare our English confusion of abstract nouns in -ing with the participle (which originally in Saxon ended in -nd). Pindar's suppression of the article is noteworthy. Perhaps the usual explanation given above is wrong and ἔτει is to be supplied in thought from ἐτέων. καὶ...οὕτως 'Even so.' MSS. οὕτω σθένος. Text Heyne.

43 τὸ δ' ἐκ Διὸς 'As for what comes from Zeus.' Cf. N. 2. 17 ὅσα δ' ἀμφ' ἀέθλοις | Τιμοδημίδαι ἐξοχώτατοι προλέγονται. For sentiment cf. O. 12. 7, 8, Soph. *Oed. Rex* 978 πρόνοια δ' ἐστὶν οὐδενὸς σαφής. I. 7. 14, 15, Eur. *Herc. Fur.* 62. Bacchyl. 10. 45 f. τὸ μέλλον | δ' ἀκρίτους τίκτει τελευτάς (where ἀκρίτους means 'undetermined,' not admitting the effectual exercise of human judgment), Eur.

*Orest.* 981 βροτῶν δ' ὁ πᾶς ἀστάθμητος αἰὼν, perhaps a reminiscence of N. 6. 6 f., cf. also O. 2. 30 ff.

44 ἐμβαίνομεν 'We embark upon.' Metaphor from navigation followed up in v. 46.

45 τε For the coupling of a participial clause to one containing a finite verb cf. Soph. *Oed. Rex* 740 τὸν δὲ Λαΐον φύσω | τίν' εἶχε φράζε, τίνα δ' ἀκμήν ἤβης ἔχων, also 1134. Also with the participle preceding O. 1. 13, 14 δρέπων μὲν... | ἀγλαΐζεται δέ, I. 1. 14, Aesch. *Ag.* 97 τούτων λέξασ' ὅ τι καὶ δυνατὸν | καὶ θέμις αἰνεῖν, | παιῶν τε γενοῦ τῆσδε μερίμνης: where however, as in *Choëph.* (557), τε seems='accordingly' and is hardly copulative. In the present case I think the construction is κατὰ σύνεσιν, as though μεγαλονορίαις contained μεγαλάνορες ὄντες. δέδεται 'Constrained.' Perhaps a metaphor from a slave chained to the oar. Cf. P. 4. 71 τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἄλοις; 3. 54 ἀλλὰ κέρδει καὶ σοφία δέδεται (with which cf. Bacchylides *Frag.* 43 (4). 2 ὡς δ' ἅπαξ εἰπεῖν, φρένα καὶ πυκινὰν κέρδος ἀνθρώπων βιάται). ἀναιδεῖ 'Impudens,' 'unconscionable,' 'unreasonable.'

46 προμαθείας Mezger and Postgate rightly join the genitive with ῥοαί. Men strive or drift in a variable, uncertain course, but foreknowledge, if they only had it,

ε κερδέων δὲ χρῆ μέτρον θηρευόμεν·  
 ἰ ἀπροσίκτων δ' ἐρώτων ὀξύτεραι μανίαι.

would bear them along steadily like a current. No doubt the mariners of Tenedos were familiar with and often grateful to the strong Hellespontine current. For the metaphor cf. O. 2. 33 ῥοαὶ δ' ἄλλοτ' ἄλλαι | εὐθυμῶν τε μετὰ καὶ πόνων ἐς ἄνδρας ἔβαν. For the general sentiment cf. Solon *Frag.* 13 [4]. 65 πᾶσι δέ τοι κίνδυνος ἐπ' ἔργμασιν, οὐδέ τις οἶδεν | ᾗ μέλλει σχήσειν πρήγματος ἀρχομένου. Theognis 585.

47 For a more general statement of the doctrine of a μέτρον cf. O. 13. 47 ἔπεται δ' ἐν ἐκάστῳ | μέτρον· νοῆσαι δὲ καιρὸς ἄριστος. Also Hés. *W. and D.* 692, P. 2. 34,

I. 5. 71.

48 For general sentiment cf. N. 3. 30. δ' Equivalent to ἀλλά. Cf. Soph. *Aj.* 12. ὀξύτεραι Don. refers to Matth. *Gr. Gr.* § 457, thus making it doubtful whether he would render the comparative by 'too' or 'somewhat,' 'rather,' or as merely equivalent to a positive. It clearly means 'too acute' in the medical sense of 'acute.' Cf. O. 8. 85. For μανίαι cf. Theognis 1231 σχέτλι' Ἔρως, μανίαι σ' ἐπιθνήσαντο λαβοῦσαι. So that Plato's classification of Ἔρως under μανία, *Phaedr.* 244, 245, was perhaps suggested by poetic diction.

# ISTHIA I.

## ON THE VICTORY OF HERODOTOS OF THEBES IN THE FOUR-HORSE CHARIOT RACE.

### INTRODUCTION.

HÈRODOTOS, son of Asôpodôros of Thebes, was one of several Theban victors at some Isthmian festival of uncertain date. Some consider that Asôpodôros had been exiled from Thebes (*vv.* 36—38); but this supposition is not consistent with the most natural interpretation of the passage *vv.* 34—46, and seems in particular to involve making his father's exile too prominent a topic introducing the most striking part of the ode. If Hêrodotos himself had been exiled at the time of the Persian war as a young man of about twenty he would not be too old to act as his own charioteer (*v.* 15) in B.C. 458, O. 80. 3, to which date Dissen refers the composition of the ode. He thinks that the alliance between Thebes and Sparta, before the war in which the battles of Tanagra and Oenophyta were fought, is figured in the association of Kâstor and Iolâos *vv.* 16, 17 (but cf. P. 9. 59 ff. composed B.C. 478); that war is suggested by the allusion to Gêryon's *θρασεῖαι κύνες* (*v.* 12) (but Prof. Seymour justly remarks, agreeing with Don.—“This was the most distant point reached by Heracles, hence this clause means ‘whose mighty deeds reached even to the ends of the world’”); and by ἡ *πολεμίζων* *v.* 50 (but see my note), so that the premises can hardly be said to be strong enough to carry Dissen's conclusion. Leopold Schmidt on altogether insufficient grounds places the date between the third Isthmian and the fifth Nemean, that is, in the first period of Pindar's poetic activity. Pindar may merely intend to apologise for the slightness of the composition and the thinness of the



sentiments when he mentions his engagement for the men of Keos. It is to be safely inferred from *vv.* 39, 40 that Hérodotos was an aristocrat. (Mezger thinks the father was obliged to retire to Orchomenos through loss of property by actual shipwrecks, reading *ἐρειπόμενον* *v.* 16, a view which I cannot at all admit.) The main thread of the ode is the enforcement and illustration of the glory conferred on the *πατρίς* by a successful pursuit of *ἀρετά* and the consequent reward of praise and remembrance due from fellow-citizens (*cp. vv.* 12; 17; 30, 31; 35; 40; 66, 67; 1—6; 43—46; 50, 51; 67, 68). This train of thought is peculiarly appropriate if Hérodotos was re-established at Thebes in consequence of this Isthmian victory, which may be inferred from *vv.* 39, 40.

Exact echoes are *τὸ τεόν vv.* 58. 1\*, *άλός v.* 37, *άλι- v.* 9, *στεφάνο- vv.* 21, 10, *δρόμο- vv.* 57, 23, *αἰοιδάν v.* 35, *νιν ἕμνω, v.* 16\*, *χεῖρα v.* 66, *χερσί v.* 15. (The last epode echoes *vv.* 14—16 of the first epode generally, but it is unsafe to enter into particulars, with Mr Bury, as to the several respensions being specially significant.) The first responson is obviously ineffective, and the rest are superfluous as keys, signals, or aids towards interpretation. The introduction of the ode extends to *v.* 17, that is, over all the first system except the last verse; and the conclusion occupies the last system. The central portion has marked breaks at *vv.* 32 *ἐγὼ δέ*, and 40 *ὁ πονήσας δέ*. The compounds which seem to be coined for this ode are *ἀσπιδόδουπος*, *ὑψίπεδος*, *ὀρμιχολόχος*.

The mode is Dorian, the metres are dactylo-epitritic.

The strophe is antithetic-mesodic, the epode antithetic with both mesode and epode.

STROPHE.	EPODE.
1. $A'   \sqcup   B.$	1. $\sqcup   B.A.B'.$
2. $AB'.$	2. $AAB'.$
3. $BA.$	3. $AB^+   - \cup \cup   - \wedge$
4. $A'.$	4. $- ; B   - \cup \cup   \sqcup   C \ddagger.$
5. $\simeq ; BA'.$	5. $\sqcup   CAC.$
6. $BA'   - \cup \cup   \sqcup   C'.$	

The numbers are respectively 6.5.5.3.5.5 6 and 8.8.7.8.8 4.

\* Not noticed by Bury or Mezger.

† Incisio after the epitrite.

‡ Caesura after the first syllable.

ANALYSIS.

*vv.*

- 1—10. Invocation of Thēbá, with an apology for laying aside a poem for the men of Keos to compose an Athenian ode.  
 10—12. Since six prizes have fallen to Thebes.  
 12, 13. The birthplace of Hērakles.  
 14—16. In honour of Hērodotos' victory in the four-horse chariot race the poet is ready to compose a Kastoreion or ode of Ioláos.  
 17—31. The athletic prowess of Kastor and Ioláos.  
 32—40. Allusion to the victor's family and to his exile and return to good fortune.  
 40—52. General sentiments in praise of prowess and enterprise glancing at Hērodotos.  
 53—59. Enumeration of some of his victories.  
 60—63. The scope of the ode prevents him proclaiming all.  
 63. Often what is not mentioned gives the greater satisfaction.  
 64—67. A hope that encouraged by poetic praises Hērodotos may win at the Pythian and Olympian games.  
 67, 68. If any one hoards and finds fault with those who are lavish in pursuit of honor, he does not consider that he will die 'unhonored and unsung.'

Στρ. α΄.

- 1 Μᾶτερ ἐμά, τὸ τεόν, χρύσασπι Θήβα,  
 2 πρᾶγμα καὶ ἀσχολίας ὑπέρτερον  
 3 θήσομαι. μή μοι κραναὰ νεμεσάσαι  
 4 Δᾶλος, ἐν ᾧ κέχυμαι.

1 χρύσασπι This epithet refers to a statue of Thēbē, perhaps that which is mentioned in Frag. 177 *εὐάρματε, χρυσοχίτων, ιερῶτατον ἄγαλμα, Θήβα*. For the prominence given here to the shield compare the shield on coins of Thebes. The hypothesis that the epithet has reference to a state of war is baseless (see *Introd.*). For Thēbē, daughter of Asópos and Metópe, cf. *O.* 6. 84, 85.

2 πρᾶγμα 'Thy interests,' the re-

quirements arising from the recent Isthmian victories of her children. ἀσχολίας 'A pressing engagement.' Plato, *Phaedr.* 227 B, refers to this passage, οὐκ ἂν οἶε με κατὰ Πίνδαρον καὶ (even) ἀσχολίας ὑπέρτερον πρᾶγμα ποιήσεσθαι τὸ σὴν τε καὶ Λυσίου διατριβὴν ἀκοῦσαι;—also Plutarch, *de genio Socratis* 575 D ἐμὲ καὶ ἀσχολίας ὑπέρτερον θέσθαι κατὰ τὸν Πίνδαρον τὸ δεῦρο ἐλθεῖν ἐπὶ τὴν διήγησιν.

4 Δᾶλος Dēlos, as the birth-

5 5 τί φίλτερον κεδνῶν τοκέων ἀγαθοῖς; 5  
 6 εἶξον, ὦ πολλωνιάς· ἀμφοτερᾶν τοι χαρίτων σὺν θεοῖς  
 ζεύξω τέλος,

Ἄντ. α΄.

1 καὶ τὸν ἀκειρεκόμαν Φοῖβον χορεύων  
 2 ἐν Κέῳ ἀμφιρύττα σὺν ποντίοις  
 3 ἀνδράσιν, καὶ τὰν ἀλιφερκία· Ἴσθμοῦ

10

place of Apollo, was interested in the paeân which was being composed for the Isle of Keos. κέχυμαι 'On which I have been pouring forth my soul.' Cf. Cic. *Att.* 1. 18. 2 in qua... omnes profudi uires animi atque ingenii mei. Dissen points out that κεχυμένος (εἰς τι, πρὸς τι) is generally used in a bad sense.

5 The claims of parents, *i.e.* in this case of πατρίς, are paramount. A respectful apology is needful to excuse his taking up a human theme, when engaged on a paeân. The poet does not ask leave to postpone the paeân, but prays to be excused for diverting his attention for a time from it.

6 ὦ πολλωνιάς 'Beloved of Apollo.' The tutelary deity of Délos is entreated to respect the poet's devotion to Thêbê even as she appreciates the devotion of Apollo to herself. For the personification cf. P. 6. 6, 12. 2, O. 7. 13, 14, N. 1. 4, Frag. 64. Others explain *Apollinea urbs*, quoting Ov. *Met.* 13. 631. χαρίτων 'I shall combine the completing of both songs,' *i.e.* by finishing one very soon after the other. Mr Bury, altering καὶ to κᾶν = καὶ ἀνὰ v. 9, renders "shall yoke together the particular ends of both gracious works," explaining that "The praise of Apollo is a τέλος common to both." Mr Bury's pair, the incidental and the essential, is

badly matched. Cf. P. 3. 72. The phrase ζεύξαι μέλος, N. 1. 7, is a different application of the metaphor.

7 ἀκειρ. "Milton's 'unshorn Apollo'" (Prof. Seymour). χορεύων 'Composing a choral ode for'—is what is meant, but he represents himself as the χορηγός, κορυφαῖος. The Schol. says that Pindar was asked by the men of Keos to compose a paeân to be sung at Délos, inferring the place of recitation from v. 3, ἐκ τούτου δῆλον, ὅτι εἰς Δῆλον ἔγραφε Κείους, but from v. 8 it is clear that the ode was to be recited in Keos, perhaps in the principal temple of Apollo at Kartheia, in the χορηγείον of which Athênæos tells us (456 f) that Simonides, who was perhaps dead at the date of this ode, was for some time χοροδιδάσκαλος.

8 ἀμφιρ. This form of the fem. is Epic. The word is only found here in Pindar's extant works.

9 καὶ Bury needlessly alters to κᾶν (for καὶ ἀνὰ), as he demurs to making Ἴσθμοῦ δευράδ' parallel to Φοῖβον and assumes a reference to Apollo being praised at the Isthmos as well as at Keos. ἀλιφερκία Cf. P. 1. 18; here 'barring sea from sea.' The epithet seems to be in contrast to ἀμφιρύττα. But 'sea-fenced' may be right. Observe the hiatus, -ca Ἴσθμοῦ, cf. *infra*, vv. 16, 32, O. 7. 74, also Bacchyl. 2. 7 ἀχένη Ἴσθμοῦ.

10 + δειράδ'· ἐπεὶ στεφάνους  
 5 ἐξ ὅπασεν Κιάδμου στρατῶ ἐξ ἀέθλων,  
 6 καλλίνικον πατρίδι κῦδος. ἐν ᾧ καὶ τὸν ἀδείμαντον  
 Ἄλκμήνα τέκεν

Ἐπ. α'.

α παῖδα, θρασεῖαι τὸν ποτε Γηρυόνα φρίξαν κύνες. 15  
 β ἀλλ' ἐγὼ Ἡροδότῳ τεύχων τὸ μὲν ἄρματι τεθρίππῳ  
 γέρας,

15 α ἀνία τ' ἀλλοτρίαις οὐ χερσὶ νωμάσαντ' ἐθέλω 20  
 β ἢ Καστορείῳ ἢ Ἰολαοῖ ἐναρμόξαι μιν ὕμνω.

11 στρατῶ Taken up by πατρίδι as στεφάνους is by καλλίνικῶδος. In P. 2. 87, ὁ λάβρος στρατός means 'the democracy,' in P. 1. 86, 2. 58, Hieron, in N. 1. 61 Amphitryon is excluded. But no such exclusion is intended here or in O. 9. 95, 10. 17, N. 10. 25. ἀέθλων Obviously only means the recent Isthmian games. Hérodotos was clearly one of several (from four to six) Thebans who had won prizes.

13 κύνες It must remain a question whether Orthros is made plural in consideration of his two heads or whether Pindar is following an unknown version of the myth.

14 ἀλλ' The poet checks himself in the praise of Hērakles. Prof. Seymour points out that here, and N. 1. 33, I. 5. 16, ἐγὼ introduces the transition to a myth. Cf. also O. 9. 21, 13. 49, P. 1. 42, 9. 103. For τεύχων...ἐθέλω τε cf. O. 1. 14 δρέπων μὲν...ἀγλαΐζεται δέ, I. 3. 12, Aesch. Ag. 97 λέξασα...παίων τε γενοῦ, and with the verb before the participle N. 11. 44, 45. For μὲν—τε cf. N. 2. 9, O. 4. 15. Prof. Seymour takes τὸ μὲν = 'partly.' Of course editors, esp. Germans, alter. ἄρμ. For instrumental dat. with noun cf. Soph. Oed. Col. 1026 τὰ γὰρ δόλω | τῷ μὴ δικάῳ κτήματα, "so often, esp. in

Plato" (Jebb), and O. and P. p. xxvi. It matters not to the construction whether the γέρας be the crown as in P. 5. 31 or the ode. Dissen and others, regardless of the order, compare double datives such as those at O. 2. 14 sq., P. 7. 2, vv. 61, 62 *infra*. τεύχων... γέρας = 'making (-the-ode-on)-the victory'; the theme is put in the place of the composition, as occasionally with ποιέω. This reasonable assumption saves the passage from the charge of corruption. For τεύχων cf. τεύχοντ' v. 67 *infra*, 'working,' 'causing (honor).' Or is it 'making for Hérodotos the gift due to the chariot'?

15 νωμάσαντ' Acc. agreeing with μιν. 'For that he managed the reins with no alien hands.' Note that ἀλλοτρ. οὐ χερσὶ = οὐκ ἀλλοτρ. χερσὶ.

16 Ἰολαοῖ mss. -άου, but cf. O. 13. 35, N. 9. 55. This conjecture is confirmed by the Bacchylides papyrus, e.g. 5. 62 ἀπλάτοι' Ἐχίδνας ἐναρμόξαι Cf. I. 6. 19, N. 3. 11, 12, for the kind of phrase. The strain of Iolâos was probably a variety (perhaps Theban) of the ἵππιος νόμος, the Καστόρειον being another variety of the same, cf. P. 2. 69. As Iolâos was charioteer to Hērakles (Schol.), perhaps an Ἰολ. ὕμνω.

ε κείνοι γὰρ ἡρώων διφρηλάται Λακεδαίμονι καὶ Θήβαις  
ἐτέκνωθεν κράτιστοι·

25

Στρ. β'.

1 ἔν τ' ἀέθλοισι θίγον πλείστων ἀγόνων,  
2 καὶ τριπόδεσσιν ἐκόσμησαν δόμον  
20 3 καὶ λεβήτεσσιν φιάλαισί τε χρυσοῦ,  
4 γευόμενοι στεφάνων

5 νικαφόρων· λάμπει δὲ σαφῆς ἀρετὰ

30

6 ἔν τε γυμνοῖσι σταδίοις σφίσιν ἔν τ' ἀσπιδοδούποισιν  
ὀπλίταις δρόμοις·

'Αντ. β'.

1 οἶά τε χερσὶν ἀκοντίζοντες αἰχμαῖς

was sung in honor of an actual charioteer, as *v.* 15 suggests. Iolâos and Kastor are mentioned together in a Theban ode, P. 11. 59—61. Were Hērakles and Iolâos Theban Dioskuroi?

17 ἐτέκν. κράτιστοι 'Were the best that were born.' For the predicative adjective containing the most emphatic idea cf. I. 2. 12, N. 10. 32.

18 ἔν τ' ἀέθλοισι Cf. O. 6. 7, 13. 51, N. 1. 34, 3. 32, *vv.* 34, 57 *infra*. Mezger, quoting Friese, *Pind.* p. 28, wrongly joins ἔν with the dat. to *θίγον* here; to *ἐπικύρσαι* (so Dissen), O. 6. 7; to *πρόσφορον*, N. 8. 48; to *ἀραρότα*, O. 11. 82. For the prizes mentioned Dissen compares *Il.* 23. 264 ff. Elsewhere Pindar has a dat. after *θιγ-*, cf. the similar phrase *ἀρεταῖς θιγοῖσα*, P. 8. 22. Notwithstanding the accent of the participle *θίγον* is a frequentative aorist.

20 καλ...τε The class of vessels is coupled to tripods by *καί*, the subclasses of vessels are coupled by *τε*. χρυσοῦ For gen. of material cf. P. 4. 71, 206.

21 γευόμενοι So two (the old Vatican and Munich) MSS. The

rest *σευόμενοι*. Cf. N. 6. 25, I. 4. 20.

22 νικαφόρων 'Brought by victory.' Cf. O. 13. 14, note. Not "bearing victory," that is, symbols of victory" (Bury), but possibly 'of victory' with the second element of the compound quiescent. λάμπει Cf. P. 11. 45, O. 1. 23, *Frag.* 212. 2 λάμπει δὲ χρόνῳ | ἔργα μετ' αἰθέρ' ἀερθέντα.

23 ὀπλίταις Cf. Eur. *El.* 444 μόχθοι - ἀσπιστάς. For γυμνοῖσι, which is in contrast to ἀσπιδ., cf. Thuk. 1. 6, §§ 5, 6, P. 11. 49; for the causative use cf. N. 7. 61. For the two adjectives cf. P. 9. 8.

24 Mezger takes ἔεν also in this line as well as in the next without inserting with Dissen after οἶά τε—"ἔλαμψεν ἀρετὰ σφισιν ὀπτόν," making οἶα='How' exclamatory (cf. O. 9. 89, 93, I. 5. 62); but I prefer 'and as to the casts they made'; καί coupling αἰχμαῖς to ὀπτόν ἔν δίσκοις ἔεν. The construction is οἶά τε ἔεν ὀπότε ἀκοντ. αἰχ. καὶ ὀπτόν ἔν δίσκοις (ἀκοντ.) ἔεν. Cf. I. 2. 35 μακρὰ δισκήσαις ἀκοντίσσαιμι, and for variety of construction *infra v.* 50. For the dat. αἰχμαῖς 'with javelins' cf. N. 1. 18, O. 11. 72.



- 25 <sup>2</sup> καὶ λιθίνοις ὀπότη' ἐν δίσκοις ἴεν.  
<sup>3</sup> οὐ γὰρ ἦν πενταέθλιον, ἀλλ' ἐφ' ἐκάστῳ 35  
<sup>4</sup> ἔργματι κείτο τέλος.  
<sup>5</sup> τῶν ἀθρόοις ἀνδησάμενοι θαμάκις  
<sup>6</sup> ἔρνεσιν χαίτας ρέέθροισί τε Δίρκας ἔφανεν καὶ παρ'  
 Εὐρώτῃ πέλας,  
 Ἐπ. β'.  
 30 <sup>a</sup> Ἴφικλέος μὲν παῖς ὀμόδαμος ἐὼν Σπαρτῶν γένει, 40  
<sup>b</sup> Τυνδαρίδας δ' ἐν Ἀχαιοῖς ὑψίπεδον Θεράπνας οἰκέων ἔδος.  
<sup>c</sup> χαίрет'. ἐγὼ δὲ Ποσειδάωνι Ἴσθμῷ τε ζαθέα 45  
<sup>d</sup> Ὀρχηστίασιν τ' αἰόνεσιν περιστέλλων αἰοιδὰν  
<sup>e</sup> γαρύσομαι τοῦδ' ἀνδρὸς ἐν τιμαῖσιν ἀγακλέα τὰν  
 Ἀσωποδώρου πατρὸς αἴσαν 50  
 Στρ. γ'.  
 35 <sup>1</sup> Ὀρχομενοῖό τε πατρώαν ἄρουραν,

**25** ἐν δίσκοις 'In hurlings of the discus.' Disson quotes Xen. *Memor.* 3. 9. 2 ἐν πέλταις καὶ ἀκοντίοις... ἐν τόξοις... διαγωνίζεσθαι, cf. also P. 11. 46 ἐν ἄρμασι καλλίνικοι, 'in chariot-races.' mss. give ὀπότε without ἐν.

**26** πενταέθλιον For form cf. P. 8. 66. The first invention of the pentathlon was said to have occurred during the Argonautic expedition. Cf. Schol. Apoll. Rhod. 4. 1091. But Prof. Seymour quotes *Od.* 8. 123 sq., where the contests in the special exercises of the pentathlon are still separate.

**27** κείτο Pass. of τίθημι, cf. O. 1. 85. For a corresponding use of the active cf. N. 10. 48. τέλος 'Prize.' Cf. O. 11. 67, P. 9. 118.

**28** τῶν Sc. στεφάνων, from λάμπει το κείτο τέλος being a parenthesis.

**29** ἔφανεν For ἐφάνησαν. For position of prep. cf. P. 2. 11, N. 9. 14.

**30** Ἴφ. παῖς Ioliós. Σπαρ-

τῶν The 'sown' men who sprang from the dragon's teeth.

**31** Τυνδαρίδας Kastor, son of Zeus, putative son of Tyndareus. ὑψίπεδον 'Highland,' lit. 'lofty-sited.' Cf. N. 10. 47. οἰκέων A spondee. For adjectival use of participle cf. N. 4. 29, 7. 66, I. 3. 5, 37.

**32** χαίрет' Addressed to the heroes, the topic of whose praise is thus dismissed. Ἴσθμῷ For hiatus cf. *supra* v. 9, Bacchyl. 2. 7 ἀχέμι Ἴσθμοῦ. Dat. *commodi*, 'in honor of.'

**33** At Onchéstos on the shore of Lake Kópais was a temple of Poseidon. Cf. I. 3. 37. περιστέλλων Metaphor from the toilette, cf. N. 11. 15.

**34** γαρύσομαι A true case of a middle fut. of a verb of sound. ἀγακλέα Part of predicate, 'as right glorious.' αἴσαν 'Career,' cf. N. 6. 49.

**35** Ὀρχομενοῖό Gen. after ἄρουραν, πατρώαν being predicative.

- 2 ἄ νιν ἐρειδόμενον ναυαγίαις  
 3 ἐξ ἀμετρήτας ἀλὸς ἐν κρυόεσσα  
 4 δέξατο συντυχία·  
 5 νῦν δ' αὖτις ἀρχαίας ἐπέβασε πότημος 55  
 40 6 συγγενῆς εὐαμερίας. ὁ πονήσαις δὲ νόω καὶ προμά-  
 θειαν φέρει.  
 Ἄντ. γ'.  
 1 εἰ δ' ἀρετᾶ κατὰκειται πᾶσαν ὀργάν,

**36 νιν** Asôpodôros (Mezger). Dissen is clearly wrong in referring it to the father. ἐρειδόμενον Hartung ἐρειπ. needlessly. Don. renders 'driven ashore.' But as 'driving people ashore alive' is not a specific or an usual function of shipwreck, it would hardly be attributed thereto in a metaphor. Render 'hard pressed.' He was shipwrecked in the 'fathomless brine,' i.e. serious troubles at Thebes, and swam to shore, i.e. fled to Orchomenos. The plural ναυαγίαις expresses more than Asôpodôros' own misfortune, including those of his friends. Mezger takes ναυαγίαις literally.

**37 ἀμετρήτας** Lit. 'of liquid content too vast to measure.' Mezger supposes this epithet to indicate the sea beyond the Pillars of Hērakles, but there is an obvious allusion to the oracle delivered to the messengers of Kroesos, Hêrod. 1. 47 οἶδα δ' ἐγὼ ψάμμον τ' ἀριθμὸν καὶ μέτρα θαλάσσης, κ.τ.λ., as also in O. 2. 98 ψάμμος ἀριθμὸν περιπέφηνεν. Leaf on Il. 23. 264 tells us that Hultsch identifies the Epic definite fluid μέτρον with the Phœnician standard, the saton. For fem. termination cf. N. 5. 9.

**39 ἐπέβασε** Supply νιν from v. 36. Cf. Il. 8. 285, for metaphor from horses or chariots, τὸν καὶ τηλόθ' ἐόντα ἐκκλείης ἐπιβησον. The aorist is apparently idiomatic,

referring to the time of the lately won chariot victory. The poet cannot mean 'set him on board the ship of good weather.' πότημος συγγενῆς Cf. N. 5. 40, P. 5. 16—18, note.

**40 ὁ πονήσαις** A variation on πάθει μάθος, Aesch. Agam. 177, Schol. ὁ παθὼν καὶ τῷ νῶ προμηθῆς γίγνεται. Hês. W. and D. 218 παθὼν δέ τε νήπιος ἐγνώ. 'He who hath endured, brings accordingly fore-knowledge to his mind,' i.e. adds fore-knowledge to his other mental powers; καὶ is rightly placed to emphasise the connexion between πόνος and προμάθεια. Perhaps the poet means that Hêrodotos has learnt wisdom by experience. φέρει The past experience is a store whence at any time he can draw the basis of fore-knowledge; thus the present tense is appropriate. Here προμάθεια means 'the faculty of fore-knowledge' so that, as in N. 3. 18, the present φέρει contains a reference to the past, 'hath won for and adds to.' Dissen's φέρει, ἔχει is only partly right, while in N. 3. 30 φέρειν does not = ἔχειν but 'to bear,' 'endure.' The active φέρω is used indifferently with φέρομαι, but here, νόω being reflexive, the active is natural. Cf. N. 6. 15.

**41 κατὰκειται** Xen. de Venatione 10. 8 εἰς τοῦτον τὴν ὀργὴν κατέθετο, effundere solet, seems the nearest

- 2 ἀμφοτέρων δαπάναις τε καὶ πόνοις,  
 3 χρὴ νιν εὐρόντεσσιν ἀγάνορα κόμπων 6c  
 4 μὴ φθονεραῖσι φέρειν  
 45 5 γνώμαις. ἐπεὶ κούφα δόσις ἀνδρὶ σοφῷ  
 6 ἀντὶ μόχθων παντοδαπῶν, ἔπος εἰπόντ' ἀγαθὸν ξυνοῦ  
 ὀρθῶσαι καλόν.

parallel, ἀρετᾶ being a *dat. termini*. 'If he (ὁ πονήσας) be expended, every impulse of him, on distinction.' Hermann's ἀρετᾶ (cf. I. 4. 17) cannot stand with πᾶσαν ὀργάν. Hartung's καταθῆ τις removes none of the real difficulty. Disson explains the verb as nearly equivalent to ἐγκείται, ἐπικείται, *incumbit*. Kayser proposed ἀρετὰ...πᾶσιν ὀργάν. It is clear that πᾶσαν ὀργάν is an acc. of reference, not = πάντα τρόπον (Schol.). For sentiment cf. I. 4. 22. There is no need to supply τις (cf. O. 6. 4, N. 7. 16). Prof. Seymour's rendering of ἀρετᾶ, 'excellence and the praise for excellence,' only errs in being too precise. The word cannot convey at one time with equal vividness the subjective and objective phases of an idea or a fact and its consequence. He quotes Theognis 29, 30, where ἀρετὰς is 'credit for virtues' rather than 'rewards for virtue'; Soph. *El.* 626 θράσους | τοῦδ' οὐκ ἀλύξεις, where the causal genitive gives 'the punishment of,' so that the citation is irrelevant; O. 7. 89, Eur. *Med.* 297, where the notion of reputation for bravery, idleness is predominant; and *Od.* 14. 417 κάματος ἔδουσι, 'eat the fruit of (our) toil,' which is only remotely relevant.

42 ἀμφοτέρων Cf. O. 1. 104, 6. 17. δαπάναις *Dat.* of reference, or sphere of action (state). Cf. O. 5. 15 πόνος δαπάναις τε.

43 εὐρόντ. For the change to plur. cf. P. 3. 60, Soph. *Antig.* 709, *Phil.* 307. ἀγάνορα κόμπων 'Praise for thorough-manliness.'

Cf. I. 4. 24.

44 Disson explains rightly; those who differ from him have got wild. The key to the passage is to recognise Pindar's (and others') irregularity in giving a *general apodosis* to a *particular protasis* (cf. P. 11. 41—44, N. 4. 79—84) or *vice versa* (P. 11. 54, 55, Eur. *Orest.* 566—570). Here indeed the protasis is not exactly particular but only less general than the apodosis. The construction is χρὴ φέρειν κόμπων εὐρόντεσσι (*dat.* of remote object after φέρειν) νιν (*ἀρετάν*, direct object after εὐρόντεσσι, cf. O. 7. 89 πῦξ ἀρετάν εὐρόντα). μὴ φθονεραῖσι Cf. Bacchylides' quotation from Hésiod 5. 187 ff. χρὴ δ' ἀλαθείας χάριν | αἰνεῖν φθόνον ἀμφοτέραισιν | χερσὶν ἀποσάμενον. | εἰ τις εὖ πράσσοι βροτῶν. The negative is to be taken with the adjective as in N. 8. 37.

45 κούφα δόσις Cf. Aesch. *Sept. Th.* 246, Eur. *Bacch.* 893 κούφα γὰρ δαπάναις νομίζειν | ἴσχυον τῶδ' ἔχειν | ὅτι ποτ' ἄρα τὸ δαιμόνιον. ἀνδρὶ σοφῷ 'For a poet,' as usual in Pindar.

46 ἀντὶ Cf. I. 4. 25. εἰπόντ' *Accusative*. For the change of case cf. I. 5. 21, L. and S. *s.v.* ἔξεστι, *Matth. Gr. Gr.* § 536 obs.; and without an infinitive Soph. *Oed. R.* 713, *El.* 480 ὑπεστὶ μοι θράσος—κλύουσαν, on which Jebb quotes Aesch. *Pers.* 913 κέλεται ἐμῶν γυλιων ῥώμη...εἰσιδόντ', Eur. *Med.* 814 f. σοὶ δὲ...πάσχουσαν. We have another slight variation in Aesch. *Ag.* 1588 οὕτω καλὸν δὴ καὶ τὸ καθανεῖν ἐμοί,

Ἐπ. γ΄.

α μισθὸς γὰρ ἄλλοις ἄλλος ἐφ' ἔργμασιν ἀνθρώποις  
γλυκὺς, 65

β μηλοβότα τ' ἀρότα τ' ὀρνιχολόχῳ τε καὶ ὄν πόντος  
τρέφει.

50 γ γαστρὶ δὲ πᾶς τις ἀμύνων λιμὸν αἰανῆ τέταται· 70  
δ ὃς δ' ἀμφ' ἀέθλοις ἢ πολεμίζων ἄρηται κῦδος ἀβρόν,  
ε εὐαγορηθεὶς κέρδος ὑψιστον δέκεται, πολιατᾶν καὶ  
ξένων γλώσσας ἄωτον. 75

Στρ. δ΄.

1 ἄμμι δ' ἔοικε Κρόνον σεισίχθον' υἷον  
2 γείτον' ἀμειβομένοις εὐεργέταν'  
3 ἀρμάτων ἵπποδρόμιον κελαδησαι,  
55 4 καὶ σέθεν, Ἀμφιτρύων,  
5 παῖδας προσειπεῖν, τὸν Μινύα τε μυχόν 80

| ἰδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν. O. 1. 8—10 ὁ πολύφατος ὕμνος ἀμφιβάλλεται | σοφῶν μητίεσι, κελαδεῖν ... ἰκομένους, is slightly different from the two cases in the Isthmians, as the infinitive is that of result and comes between the substantive and the participle. See also note on I. 3. 11 δεξαμένῳ. ἀγαθόν Exactly our 'good word.' ξυνόν Cf. P. 9. 93. ὀρθῶσαι Cf. P. 4. 60, O. 3. 3.

47 μισθός Observe the position. 'Remuneration, differing for different employments.'

49 δέ 'For.' The poet seems not to think of hunting as a regular means of livelihood. αἰανῆ 'Teasing,' 'galling.' This epithet suggests a persistent annoyance. Cf. P. 1. 83, I. 3. 2, epith. of κόρος. τέταται 'Is intent upon keeping off.'

50 Prowess in games and war are appropriately coupled as the chief τίμαι ἀρεταί, cf. O. 6. 9 sqq. For sentiment and ἀρηται κῦδος cf.

N. 9. 46. Here substantial κέρδος is implied by calling κῦδος, &c. 'the highest gain.' δς ἄρηται Cf. Goodwin *M. and T.* 540.

51 ἄωτον Cf. O. 2. 7, P. 10. 53, I. 6. 18.

52 Poseidon of Ouchêstos the neighbour of the Thebans. Cf. I. 3. 37.

53 'Our neighbour, in return for his beneficence,' i.e. in granting the victory.

54 'To celebrate...as lord of the horse-race with chariots.'

55 καὶ Couples the games of Isthmos to Bœotian games which are coupled by τε to each other, and again by καὶ to the games of Eleusis and Eubœa. Cf. O. and P. p. xxvii. Hêrakles and Ioliâos were patrons of the great Theban games, the former the putative son, the latter the grandson of Amphitryon (σέθεν παῖδας).

56 Does this mean the famous Treasury of Minyas at Orchomenos (cf. N. 6. 27) or i.g. μυχοῖς, N. 10.

6 καὶ τὸ Δάματρος κλυτὸν ἄλσος Ἐλευσίνα καὶ Εὐβοίαν  
ἐν γναμπτοῖς δρόμοις·

Ἄντ. δ'.

1 Πρωτεσίλα, τὸ τεὸν δ' ἀνδρῶν Ἀχαιῶν

2 ἐν Φυλάκα τέμενος συμβάλλομαι.

60 3 πάντα δ' ἐξαιρεῖν, ὅσ' ἀγώνιος Ἑρμᾶς

85

4 Ἡροδότῳ ἔπορευ

5 ἵπποις, ἀφαιρεῖται βραχὺ μέτρον ἔχων

6 ὕμνος. ἧ μὰν πολλακί καὶ τὸ σεσωπαμένον εὐθυμίαν  
μείζω φέρει.

Ἐπ. δ'.

α εἶη μιν εὐφώνων περὶ γεσιν ἀερθέντ' ἀγλααῖς 90

42? Certainly Orchomenos was in neither a corner nor a recess. Funeral games in honor of Minyas were held near his tomb. Paus. 9. 38. 3.

57 ἐν γναμπτοῖς δρόμοις To be taken with *προσειπεῖν*, 'in the sphere of,' 'ἢ *propos* of bent race-courses'; cf. v. 18 *supra*. The epithet has especial reference to the frequent turns in the chariot race, cf. O. 6. 75. Similarly Eur. *Iph. in Taur.* 81 *δρόμους τε πολλοὺς ἐξέπλησα καμπίμοις*.

58 δ' 'Also.' Not quite the usual δέ after a vocative. The poet adds (*συμβάλλ.*) the shrine by which, at Phylakê on the Pegasæan gulf, the sepulchral games in honor of the hero Prôtesilas were held.

60 ἐξαιρεῖν Cf. N. 4. 33. For absence of μή after ἀφαιρεῖται cf. N. 11. 23. ἀγώνιος Cf. O. 6. 79.

62 ἵπποις Additional dative of closer specification, cf. O. 2. 14, Eur. *Herc. Fur.* 179 Γίγασι πλευροῖς πτήν' ἐναρμόσας βέλη, Aristoph. *Equites* 503 ὑμεῖς δ' ἡμῖν πρόσχετε τὸν νοῦν τοῖς ἀναπαύστοις, *Od.* 12. 266 καὶ μοι ἔπος ἔμπεσε θυμῷ. ἀφαιρεῖται In this sense, 'prevents,' takes μή in Trag. For

sentiment cf. P. 4. 247 ὦρα γὰρ συνάπτει.

63 ἧ μὰν—καὶ 'Verily oft-times that which is wrapped in silence actually brings more satisfaction.' For ἧ μὰν cf. P. 4. 40, *Soph. Phil.* 593. πολλακί According to the prevailing theory not a case of loss of final σ (s), but a form without the casual s of πολλακίς. τὸ σεσωπαμένον For form cf. O. 13. 91. The poet means that often it is politic to say least about the very success which is most pleasing and satisfactory. Some edd. alter to *σεσιγαμένον*.

64 εἶη μιν mss. μιν, edd. νιν. For phrase cf. O. 1. 115, P. 2. 96, N. 7. 24, 25, Aristoph. *Acharn.* 1079, *Od.* 2. 310, 16. 243; and with pronoun suppressed P. 1. 29. For sentiment cf. P. 5. 107, 8. 25, N. 7. 22, Theognis 237 σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπίρονα πόντον | πωτήσῃ καὶ γῆν πᾶσαν ἀειράμενος | ῥηιδίως. The wings of the Muses are songs; there is no need to suppose that Pindar regarded the Pierian goddesses as winged. I. 3. 27, 29, μαρτύρια δόξας are borne on the air, ἄηται. Theognis gives wings to the subject of his verse.



- 65 *b* Πιερίδων ἔτι καὶ Πυθῶθεν Ὀλυμπιάδων τ' ἐξαιρέτοις  
*c* Ἀλφειοῦ ἔρνεσι φράξαι χεῖρα τιμὰν ἑπταπύλοισι 95  
*d* Θήβαισι τεύχοντ'. εἰ δέ τις ἔνδον νέμει πλοῦτον  
 κρυφαῖον,  
*e* ἄλλοισι δ' ἐμπίπτων γελᾶ, ψυχὰν Ἀΐδα τελέων οὐ  
 φράζεται δόξας ἄνευθεν. 100

65 ἔτι καὶ 'Besides also.' Πυθῶθεν MSS. Πυθόθεν. ἐξαιρέτοις Cf. N. 10. 32; it only qualifies Ὀλυμπ. ἔρν.

66 φράξαι Perhaps 'fill to the full,' cf. *facio*.

67 τεύχοντ' Cf. *v.* 14 *supra* τεύχων γέρας. νέμει Schol. ἀποταμιευσάμενος, 'lay up,' an uncommon sense of νέμω. Perhaps 'lords it over' is what was meant. κρυφαῖον For sentiment cf. N. 1. 31. Cf. Bacchyl. 3. 13 οἶδε πυργωθέντα πλοῦτον μὴ μελαμφαρέι κρύπτειν σκότῳ.

68 'But inveighs against and

jeers at others (who, like Hérodotos, do not do so), he considereth not that he will render up his soul to Hades without honor.' Cf. P. 11. 57, N. 8. 36, Theognis 243 ὅταν δνοφερῆς ὑπὸ κέυθεισι γαίης | βῆς πολυκωκύτους εἰς Ἀΐδαο δομοῦς, | οὐδὲ τότ' οὐδὲ θανῶν ἀπολείς κλέος, ἀλλὰ μελήσεις | ἄφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα. τελέων Perhaps future, in spite of τελέσει N. 4. 43, and Prof. Seymour. For the *debt* of nature Cookesley quotes Hor. *A. P.* 63 *debemur morti nos nostraque*. For the participle cf. O. 6. 8 ἴστω... ἔχων, N. 11. 15.

## ISTHμία II.

### ON THE VICTORIES OF XENOKRATES OF AKRAGAS WITH THE FOUR-HORSE CHARIOT.

#### INTRODUCTION.

THE position of the Isthmian victory, *vv.* 13—16, before the Pythian victory justifies the classification of this ode among the Isthmia. But we cannot determine whether the celebration of Xenokrates' three victories by his son Thrasybulos had any special connexion with an Isthmian festival, as Pindar had already composed an ode, P. 6, in honor of the Pythian victory, and may merely for this reason have given prominence to the Isthmian. For the victor's family and the chronology cf. O. 2. *Introd.* Ol. 75. 4, B.C. 477, is probably the date of this Isthmian victory. It is mentioned in O. 2. 50, which was composed B.C. 476. The ode was probably composed before Thêron's death in B.C. 473, certainly after Xenokrates' death. Donaldson and Cookesley both say that Thêron is spoken of as dead, which is inaccurate.

Mr Bury assumes (*a*) that the ode was composed after the fall of the Emmenidae,

(*b*) that Pindar composed the ode and also P. 6 without payment,

(*c*) that Thrasybulos was a poet capable of producing an Epinician ode.

Now the first assumption makes far too much of *vv.* 43—45 (see my note), and the general tone of the ode, if it be as sombre as some think, is amply accounted for by the death of Xenokrates. The second assumption mainly depends on the first. The third assumption rests on wrong interpretations of P. 6. 49 and I. 2. 12. In the former passage Thrasybulos' cultivation of minstrelsy is

mentioned in connexion with his wealth, so that it is clear that he culled the flowers of other people's poetry not of his own. In the latter passage it would obviously not require a poet to understand that Pindar is celebrating in song a famous Isthmian victory. In Pindar's works *σοφός* does not *always* mean a 'poet,' 'poetical,' 'skilled in minstrelsy,' for example see P. 8. 74.

Mr Bury adduces several parallelisms of thought and diction to prove that Pindar "not only echoes but alludes to the earlier hymn," P. 6. The coincidences with perhaps two exceptions are just what might be expected in two perfectly distinct poems dealing with the same persons and similar things. Of course it is quite likely that the diction of the later ode was influenced by that of the earlier without any deliberate intention of making either echo or allusion. It is worth remark that *v.* 34 of I. 2 might be taken for an allusion to I. 3. 14, if there were any connexion between the odes.

There are exact resposions of kindred ideas in *vv.* 34, 7 Ἐλικω-  
νιάδων, Τερψιχόρας, *vv.* 8, 3 μαλθακόφωνοι αἰδαί, μελιγάρους ὕμνους,  
*vv.* 35, 3 ἀκοντίσσαιμι, ἐτόξευον. Perhaps the recurrence of οὐκ ἄγνωτ-,  
*vv.* 30, 12 is meant to be effective. Compounds of μελι- are applied to  
songs *vv.* 3, 7, as also are γλυκ- *v.* 7 (cf. 36), ἄδυ- *v.* 25 (cf. *v.* 5), ἐρατο-  
*v.* 31. Hospitality is mentioned *vv.* 24, 39, 48, as is natural in celebrating  
hospitable Ξενοκράτης (*vv.* 14, 36). The introduction of the ode occupies  
*vv.* 1—9. The central portion, *vv.* 10—34, encroaches both on the first  
and on the last system.

The compounds apparently coined for this ode are μαλθακόφωνος,  
ῥυσίδιφος, μελικομπος, ? προσάντης.

The mode is Dorian; the metres dactylo-epitritic.

STROPHE.	EPODE.
1. — ∶ A*.C'.	1. A.A.B'.
2. C'.B†.A'.	2. A.B.
3. C‡.A.	3. C.
4. A.B.	4. C. — ∪ ∪   □
5. C.B.	5. B.A'.
	6. — ∶ B'B.

\* Incisio.

† Caesura after the first syllable except *v.* 39.

‡ Caesura after the fifth syllable.

ANALYSIS.

*vv.*

- 1—5. Poets of old freely sang of their favorites.  
 6—8. For the Muse was not yet an artisan.  
 9—11. But now we must regard the saying of the Argive—  
 ‘Money makes the man.’  
 12—22. *Verbum sap.* Famous are the victories of Xenokrates  
 won by Nikomachos,  
 23—28. Whom the Elean truce-bearers welcomed to Olympia,  
 28, 29. Where the immortals gave honor to Aenêsidâmos’ sons.  
 30—32. Thus their homes are familiar with songs of triumph.  
 33, 34. It is easy to utter praises of men of high renown.  
 35—42. Praise of Xenokrates’ popular disposition, his horse-  
 breeding, and his hospitality.  
 43—48. Nikâsippos is enjoined to tell Thrasybulos not to be  
 deterred by the envy of the commonalty from rehearsing  
 his father’s distinction and the odes he (Nikâsippos) has  
 charge of, for they were not composed to lie idle.

Στρ. α’.

- 1 Οἱ μὲν πάλαι, ᾧ Θρασύβουλε, φῶτες, οἱ χρυσαμπύκων  
 2 ἐς δίφρον Μοισᾶν ἔβαινον κλυτᾷ φόρμιγγι συναν-  
 τόμενοι,  
 3 ῥίμφα παιδείους ἐτόξενον μελιγάρυας ὕμνους, 5  
 4 ὅστις ἐὼν καλὸς εἶχεν Ἀφροδίτας  
 5 5 εὐθρόνου μνάστειραν ἀδίσταν ὀπώραν.

1 οἱ MSS. ὅσοι. χρυσαμπύκων Cf. P. 3. 89.

2 δίφρον Μοισᾶν Cf. O. 9. 81, P. 10. 65, I. 7. 62, and for the identification of the Muses’ car with a victor’s chariot cf. O. 6. 23. συναντόμενοι Cf. O. 2. 96. Lit. ‘coming into contact with,’ *i.e.* ‘taking up.’

3 ῥίμφα ‘Freely.’ Metaphor from the regular unrestrained motion of a body flying through the air. For the two adjectives cf.

P. 9. 8. παιδείους ‘Addressed to youths.’ Cf. Bacchyl. *Frag.* 46. 12 παιδικοί θ’ ὕμνος φλέγονται. ἐτόξενον Cf. O. 1. 112, N. 3. 65, 6. 28, 9. 55.

4 ὅστις The antecedent is contained in παιδείους.

5 μνάστειραν Cf. P. 12. 24 νόμον, | εὐκλεᾶ λαοσσῶν μναστήρ ἀγώνων. ὀπώραν Cf. N. 5. 6. Alkæos *Frag.* 61 τερένας ἄνθος ὀπώρας.

'Αντ. α'.

- 1 ἡ Μοῖσα γὰρ οὐ φιλοκερδῆς πω τότ' ἦν οὐδ' ἐργάτις· 10  
 2 οὐδ' ἐπέρναντο γλυκεῖαι μελίφθογγοι ποτὶ Τερψιχόρας  
 3 ἀργυρωθεῖσαι πρόσωπα μαλθακόφωνοι ἰοιδαί.  
 4 νῦν δ' ἐφίητι τὸ τῶργείου φυλάξει 15  
 10 5 ῥήμ' ἀλαθείας ὁδῶν ἄγχιστα βαῖνον,

'Επ. α'.

- α χρήματα χρήματ' ἀνὴρ, ὃς φᾶ κτεάνων θαμὰ λειφθεῖς  
 καὶ φίλων.  
 β ἐσσι γὰρ ὦν σοφός, οὐκ ἀγνώτ' αἰίδω

6 α Μοῖσα Not Terpsichoré, muse of lyric poetry (Mezger), but Erato (von Leutsch). ἐργάτις 'A hireling.' The Schol. says that Simonides was the first poet to take pay, quoting Kallimachos, οὐ γὰρ ἐργάτιν τρέφω | τὴν Μοῦσαν ὡς ὁ Κείος Ἰλλίχου νέπους.

8 ἀργυρωθεῖσαι 'With silvered brow,' i.e. with meretricious adornment such as a slave-dealer would dress out females with for sale. Dissen's explanation is rendered by Don. 'With hire in their looks.' For the participle cf. N. 10. 43.

9 ἐφίητι Doric for ἐφίησι. Terpsichoré is the subject. τῶργείου Aristodémos. Mezger thinks he was an Argive who migrated to Sparta, but the Schol. says that he was a Spartan, quoting Andron of Ephesos as enumerating Aristodémos of Sparta among the seven wise men, and also Alkaeos, *Frags.* 50 ὡς γὰρ δήποτέ | φασιν Ἀριστόδημον ἐν Σπάρτᾳ λόγον οὐκ ἀπάλαμνον εἰπεῖν | χρήματ' ἀνὴρ, πενιχρὸς δὲ οὐδεὶς πέλετ' ἐσλὸς οὐδὲ τίμιος. 'This I read thus from εἰπεῖν (which was probably εἶπην as also ὡς was ὡς and φασιν φασιν)—χρήματα χρήματ' ἀνὴρ, πενιχρὸς δ' ἄρ' οὐδεὶς | ————— πέλετ' ἐσλὸς οὐδὲ | τίμιος. Perhaps we may restore οὐδέποτ' at the beginning of v. 4 from Suidas,

who *s.v.* χρήματα quotes apparently another form of the proverb χρήματ' ἀνὴρ, πενιχρὸς δ' οὐδέποτ' ἐσθλός. Bergk alters the order, to accommodate the metre to that of the *Stasiotica*, *Frag.* 15 [1], thus ὡς γὰρ δήποτ' Ἀριστόδαμόν φαισ' οὐκ ἀπάλαμνον ἐν Σπάρτᾳ λόγον | εἶπην' χρήματ' ἀνὴρ, πενιχρὸς δ' οὐδεὶς πέλετ' ἐσλὸς οὐδὲ τίμιος. The Schol. explains Ἀργείου as being used in the Epic sense = 'Peloponnesian.'

10 ἀλαθείας ὁδῶν Cf. P. 3. 103 εἰ δὲ νόω τις ἔχει θνατῶν ἀλαθείας ὁδόν, cf. 'the way of truth,' Psalm 119. 30. Hermann filled up a lacuna presented by the mss. with ὁδῶν, Bergk by ἐτᾶς (adj.) = 'real' from a Schol. on *Il.* 1. 133, which gives ἐτός (from ἔω τὸ ὑπάρχω, ἐμί) = ἐτέος, ἀληθῆς. βαῖνον 'Because it goeth.'

11 ὅς Demonstrative, as in Attic ὃς δ' ἔφη. For sentiment Cookesley quotes Horace, *nil satis est, inquit, quia tanti quantum habes sis.* θαμὰ Böckh; mss. θ' ἄμα. Cf. O. 1. 17, note. λειφθεῖς Cf. Soph. *Antig.* 548 καὶ τίς βλος μοι σοῦ λελεμμένη φίλος;

12 ἐσσι γὰρ ὦν σοφός *Verbum sapienti sat.* 'I need not say more explicitly that my engagements for pay have prevented my sending you this ode before.' The



ε Ἴσθμίαν ἵπποισι νίκαν,

20

δ τὰν Ξενοκράτει Ποσειδάων ὀπάσαις,

15 ε Δωρίων αὐτῷ στεφάνωμα κόμα

ζ πέμπεν ἀναδεῖσθαι σελίνων,

Στρ. β'.

ι εὐάρματον ἄνδρα γεραίρων, Ἀκραγαντίνων φάος. 25

poet does not mean that Thrasybulos would not pay him, but that if he had been composing for love, Thrasybulos would have come high on Pindar's list; whereas under existing conditions his commission has had to await its turn for execution. γὰρ ὦν These particles have almost the force of ἀλλὰ γάρ: but whereas ἀλλὰ is, as usual, adversative, ὦν is half continuative, half dismissive. 'Well then as you are a man of understanding (I declare without more ado that) right famous is the Isthmian victory-in-the-chariot-race that I sing.' He implies that though his praise is bought, it is genuine beyond dispute (cf. O. and P.). Cf. *vv.* 33, 34 *infra*. For the dative ἵπποισι cf. P. 6, 17, I. 3. 16. σοφός 'wise.' Not poetical, cf. P. 8. 74. οὐκ ἀγνώτ' So Mommsen after the oldest Vatican ms. *Vulg.* ἄγνωτ', which some edd. read. For the predicative adjective cf. I. 1. 17. Note the recurrence of οὐκ ἀγνώτ- *v.* 30.

15 κόμα The dative after στεφάνωμα. The verb ἀναδεῖσθαι takes the accusative. Cf. N. 11. 28. Bergk's alteration of αὐτῷ to αὐτον is due to the Schol. τοῖς οὖν τὰ Ἴσθμία ἀγωνιζομένοις σέλινον ξηρόν ὁ στέφανος, ὑγρόν δὲ τοῖς τὰ Νέμεα. Cf. a Schol. prefatory to the Nemceans, ὁ δὲ στέφανος ἐκ χλωρῶν πλέκεται σελίνων. διαφέρει δὲ τοῦ κατὰ τὸν Ἴσθμον καθόσον ἐκεῖνος ἔχει τὰ σέλινά (Heyne inserted ξηρά). But cf. N. 4. 88, where I have followed the prevalent idea. A prefatory

Schol. on the Isthmians says στέφανος δὲ ἐστὶ τοῦ ἀγῶνος πίτυς· τὸ δὲ ἀνέκαθεν σέλινά καὶ αὐτοῦ ἦν ὁ στέφανος. Another Schol. tells us that the crown was of parsley, because it was sacred to the infernal deities (cf. O. 13. 33 note), and that when the games, which were originally funeral games in honor of Melikertes (cf. *Frag.* 2), were restored in honor of Poseidon by Thêseus, the pine was substituted for parsley. Cf. Paus. 8. 48. 2. However Pindar seems to know nothing of the dry parsley or the pine. Cookesley remarks, "It is singular that Pindar should call it 'Dorian' parsley; for the Isthmian games appear to have been a πανήγυρις of the Ionians of Peloponnesus and Attica; and they were dedicated to Neptune, an Ionian god." But N. 4. 88 shows that Dorian meant Corinthian. That the Dorians appropriated pre-Dorian traditions we have seen on O. 7. 75. In Bacchyl. 10. 26—28 Ἴσθμιονίκαν | δις νιν ἀγκάρυξαν εὐβούλων [...] προφάται, I fill up the gap with Κορινθίων (cf. O. 13. 5—8).

16 πέμπεν For the imperf. where one might expect an aorist, cf. Thuk. 1. 26 (Shilleto), Soph. *El.* 680. For the infinitive cf. Goodwin *M. and T.* 772.

17 φάος Cf. for similar use of ὀφθαλμός O. 2. 10, 6. 16; of ὄμμα cf. P. 5. 52. The meaning in P. 3. 75, where Pindar would be φάος to Hieron, is not quite the same.

2 ἐν Κρίσᾳ δ' εὐρυσθενῆς εἶδ' Ἀπόλλων μιν πόρε τ'  
ἀγλαΐαν.

3 καὶ τόθι κλειναῖς Ἐρεχθειδᾶν χαρίτεσσιν ἄραρῶς

20 4 ταῖς λιπαραῖς ἐν Ἀθήναις, οὐκ ἐμέμφθη 30

5 ῥυσίδιφρον χεῖρα πλαξίπποιο φωτός,

Ἄντ. β'.

1 τὰν Νικόμαχος κατὰ καιρὸν νεῖμ' ἀπάσαις ἀνίαις.

2 ὄντε καὶ κάρυκες ὥρᾶν ἀνέγων, σπονδοφόροι Κρουίδα 35

**18** ἐν Κρίσᾳ Near Krisa, cf. P. 5. 35 and my note on P. 6. 9, and for ἐν = 'near' O. and P. p. xxv, N. 10. 8. εἶδ' Cf. O. 7. 11 ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις, P. 3. 85 τύραννον δέρεται... ὁ μέγας πόντος, O. 14. 14, Frag. 53. 1. ἀγλαΐαν Cf. O. 9. 99, 13. 14, P. 10. 28, for the meaning 'victory,' 'glory of victory.' mss. separate ἀγλ. from καὶ τόθι by a full stop, and give καὶ τόθι κλειναῖς Ἐρ., κ.τ.λ. Some edd. read ἀγλ. καὶ τόθι κλειναῖς δ' Ἐρ., κ.τ.λ. Mommsen alters the full stop to a colon, wrongly, I think, as Thrasybulos was charioteer at the Pythian games, cf. P. 6.

**19** καὶ τόθι 'And so elsewhere ...to wit, in glistening Athens.' The demonstrative adverb, as it were, introduces a fresh charioteer. The victory at Athens was probably in the Panathénæa. Mr Bury's κλειναῖς τ' involves the impossible καλ...τε = 'both...and.' χαρίτεσσιν Not 'victories' as in O. 7. 93 Ἐρατιδᾶν τοι σὺν χαρίτεσσιν ἔχει | θαλάσσι καὶ πόλιν, but 'favours,' i.e. 'prizes,' or else 'songs of victory.' It is not easy to determine whether κλειναῖς is 'renowned' or 'making renowned,' but as λιπαραὶ and κλειναὶ are both applied to Athens in Frag. 54, the former is preferable. ἀραρῶς 'Having attained'; lit. 'joined to'; cf. O. 1. 22, N. 3. 68, 4. 21, I. 7. 19, *infra* v. 29. The

subject changes from Apollo to Xenokrates.

**20** οὐκ ἐμέμφθη Meiosis, 'he has good cause to thank.'

**21** ῥυσίδιφρον 'Chariot-preserving.' For the dangers of the chariot-race, cf. P. 5. 30—32.

**22** τὰν...νεῖμ' ἀπάσαις mss. νωμᾶ πάσαις. 'To give the hand to the reins' = *manibus omnes effundere habenas*, Verg. *Aen.* 5. 818, while νέμειν implies that the looseness of rein was allowed with judgment, the team, even at full speed, being 'well in hand.' κατὰ καιρὸν 'At the right moment,' 'the critical moment.'

**23** ὄντε 'He whom,' i.e. Nikomachos, whom a Schol. states to have been an Athenian, the charioteer of Thêron and Xenokrates; the latter statement being however clearly based on a misconception of the passage. He seems to have been πρόξενος of Elis. κάρυκες ὥρᾶν Cf. O. 4. 1 τεαὶ γὰρ ὥραι | ὑπὸ ποικιλοφύρμιγγος ἀοιδᾶς ἐλισσόμεναί μ' ἐπεμψαν | ὑψηλοτάτων μάρτυρ' ἀέθλων. Here the plural ὥρᾶν may be distributive, 'the heralds of successive seasons (of the Olympian festival).' ἀνέγων 'Recognised.' According to Jebb on Soph. *Oed. R.* 1348 "the 2nd aor. has that sense in Homer, in Pindar (*Isthm.* 2. 23), and in Herod. (2. 91)." σπονδοφόροι Proclaimers

3 Ζηνός Ἀλεῖοι, παθόντες πού τι φιλόξενον ἔργον·

25 4 ἀδुπνώω τέ νιν ἀσπάζοντο φωνᾷ

5 χρυσέας ἐν γούνασιν πίτνοντα Νίκας

Ἐπ. β'.

α γαῖαν ἀνὰ σφετέραν, τὰν δὴ καλέοισιν Ὀλυμπίου

Διός

40

β ἄλσος· ἴν' ἀθανάτοις Αἰνησιδάμου

γ παῖδες ἐν τιμαῖς ἔμιχθεν.

30 δ καὶ γὰρ οὐκ ἀγνώτες ὑμῖν ἐντὶ δόμοι

ε οὔτε κώμων, ᾧ Θρασύβουλ', ἔρατῶν,

45

ς οὔτε μελικόμπων αἰοιδᾶν.

Στρ. γ'.

ι οὐ γὰρ πάγος, οὐδὲ προσάντης ἡ κέλευθος γίνεται,

2 εἴ τις εὐδόξων ἐς ἀνδρῶν ἄγοι τιμὰς Ἑλικωνιάδων. 50

of the solemn truce throughout Greece. Officials not unlike the Roman *jetiales*. Cf. Pausanias, 5. 15. 6.

24 παθόντες, κ.τ.λ. 'Having, I ween, considerable (?) experience of his discharge of the functions of a friendly host.' The use of ἔργον implies that he was their πρόξενος. The conjunction of *τι που*, O. 1. 28 καὶ πού τι καὶ βροτῶν φάτιν ὑπὲρ τὸν ἀλαθῆ λόγον | δεδαίδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι—and P. 4. 87 οὐ τί που οὗτος Ἀπόλλων, makes it very doubtful whether or no *τι που* goes with ἔργον. The particles convey a modest expression of uncertainty or vagueness, as though the proposition were tentative or too wide to be completely grasped; but the appeal to the sympathy of the audience makes them virtually give emphasis, as in this passage; so with *που* alone, P. 10. 11. The old Vatican ms. gives *ποῦ τι*, the other good mss. *ποῦ* (one *ποῦ*) *τοι*.

25 ἀδुπνώω Cf. O. 13. 22 ἐν δὲ Μοῖσ' ἀδύπνοος.

26 χρυσέας Cf. N. 5. 7. O.

13. 8, I. 7. 5. ἐν γούνασιν Cf. P. 1. 74 for construction, and for idea N. 5. 42.

28 Includes the Ἄλτις, which was a portion of the τέμενος planted with trees, but, as Dissen on O. 3. 17 points out, ἄλσος does not necessarily imply trees, but means 'precinct.'

29 παῖδες A purposely vague statement, as only Thëron won at Olympia. ἐν...ἔμιχθεν Tmesis. Cf. O. 1. 90 f. νῦν δ' ἐν αἰμακοῦραις | ἀγλααῖσι μέμκται. For the phrase cf. v. 19 *supra*, ἀραρώς.

30 καὶ γάρ Mezger points out that these particles refer to ἀθανάτοις. οὐκ ἀγνώτες Cf. v. 12 *supra*, where the sense is passive. Here it is active as in P. 9. 58 (χθονὸς αἶσαν)...οὔτ' ἀγνώτα θηρῶν.

33 'For there is no hill to climb, nor does the path even tend to slope upwards.' For metaph. cf. N. 6. 47, I. 3. 19.

34 ἐς ἀνδρῶν Sc. δόμους. Dissen quotes O. 4. 581 ἀψ δ' εἰς Αἰγύπτιο διπετέος ποταμοῖο | στήσα νέας. Cf. also Aesch. P. V. 236 εἰς Ἄιδου, *Suppl.* 416. εἰ...ἄγοι Cf. P. 8. 14.

- 35 3 μακρὰ δισκήσαις ἀκοντίσσαιμι τοσοῦθ', ὅσον ὄργαν  
 4 Ξεινοκράτης ὑπὲρ ἀνθρώπων γλυκεῖαν  
 5 ἔσχεν. αἰδοῖος μὲν ἦν ἀστοῖς ὀμιλεῖν,  
 Ἄντ. γ'.  
 1 ἵπποτροφίας τε νομίζων ἐν Πανελλάνων νόμῳ· 55  
 2 καὶ θεῶν δαΐτας προσέπτυκτο πάσας· οὐδέ ποτε ξενίαν  
 40 3 οὔρος ἐμπνεύσαις ὑπέστειλ' ἰστίον ἀμφὶ τράπεζαν· 60  
 4 ἀλλ' ἐπέρα ποτὶ μὲν Φᾶσιν θερείαις,

**35** Dissen thinks that the hurling of the discus only is meant, 'Quare ἀκοντίσσαιμι ἰπποτροφίᾳ dictum'; Donaldson on the contrary says that 'δισκήσαις is used in the primitive sense of δίσκος from δικεῖν.' The latter view is manifestly the best; δισκήσαις = ῥίψαις, P. 1. 45, where, and N. 7. 71, the same metaphor is found, cf. also O. 1. 112, v. 3, supra. The poet means 'may my praises be adequate to Xenokratēs' superiority.' ὄργαν Cf. P. 1. 89 εὐανθεὶ ἐν ὄργᾳ παρμῆνων.

**36** ὑπὲρ Cf. N. 9. 54. γλυκεῖαν Cf. P. 6. 52 γλυκεῖα δὲ φρήν | καὶ συμπόταισιν ὀμιλεῖν | μελισσᾶν ἀμείβεται τρητὸν πόνον—of Thrasybulos himself. Dissen quotes Solon, Frag. 13 [4], (δοτε) εἶναι δὲ γλυκῶν ᾤδε φίλοις ἐχθροῖσι δὲ πικρὸν, | τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.

**37** ἔσχεν "'Won' by practice" Bury. αἰδοῖος 'Loved and revered.' According to Mezger it is the correlative of ἀναιδής, ὑβριστής. For such correlation cf. Johann. Damasc. quoted by Bergk at the end of Phocylides, αἰδῶς τοι ξυνητοῖσιν ἐπὶ βλεφάρουσι κᾶθηται, | ὑβρις δ' ἀξυνέτοισι· σοφὸς δὲ κε τοῦτο δαεῖη. Solon however gives us the passive sense of αἰδοῖος in opposing it to δεινός. Now to his associates a bully is δεινός, is hated and dreaded, while a truly gracious, courteous character inspires affection and respect. We must render

ὀμιλεῖν 'in their converse with him.' Cf. P. 6. 53, where the same kind of infinitive is rendered differently but similarly explained.

**38** ἵπποτροφίας The plural is probably distributive, 'divers kinds of horse-breeding.' τε For τε after μὲν cf. O. 4. 15, N. 2. 9, 8. 30, 31. The formula couples two ideas without adversative force, but draws special attention to the first; it may be rendered 'Indeed...and besides.' νομίζων 'Practising.' Cf. Aesch. Choeph. 1002 ξένων ἀπαύλημα κἀργυροστερῆ | βίον νομίζων. ἐν 'According to.' Cf. P. 1. 62, 4. 59, N. 10. 28, Dem. 496 ad fin. Πανελλάνων νόμῳ Cf. Eur. Suppl. 526 τὸν Πανελλήνων νόμον | σώζων, I. 3. 47. In the manner of all Greeks who assemble for the great games.

**39** δαΐτας mss. and Edd. princ. διαΐτας. For the idea cf. O. 3, Introd. προσέπτυκτο 'Used to cherish'; lit. 'had folded to his bosom.' οὐδέ ποτε 'Nor did the wafting wind which blew around his hospitable table ever induce him to furl his sail.' Cf. on P. 1. 91, where this explanation was in print when Mr Wratlaw commented on the passage before the Cambridge Philological Society; similarly Mezger.

**41** Cf. Eur. Andr. 650 ἦν χρῆν σ' ἐλαύνειν τήνδ' ὑπὲρ Νείλου ῥοᾶς | ὑπὲρ τε Φᾶσιν. The Phâsis, the

5 ἐν δὲ χειμῶνι πλέων Νείλου πρὸς ἄκτάν.

Ἐπ. γ'.

α μή νυν, ὅτι φθονεραὶ θνατῶν φρένας ἀμφικρέμανται  
ἐλπίδες,

β μήτ' ἀρετάν ποτε σιγάτω πατρώαν, 65

45 γ μηδὲ τούσδ' ὕμνους· ἐπεὶ τοι

δ οὐκ ἐλινύσοντας αὐτοὺς εἰργασάμαν.

ε ταῦτα, Νικάσιππ', ἀπόνειμον, ὅταν

ζ ξεῖνον ἐμὸν ἠθαῖον ἔλθης.

Nile, and the Pillars of Hērakles were the extreme limits of Hellēnic (ordinary) navigation. The last had been used metaphorically in praise of Thēron, O. 3. 44, and could hardly be used again for Xenokrates. Note the chiasmus. **θερείαις** Sc. ὄραις.

**42** ἀκτάν Schol. interprets αὐγάς. Perhaps a variant ἀκτάς with ν written over was read as ἀκτίνας.

**43** ὅτι, κ.τ.λ. 'Because envious expectations beset men's minds.' Cf. O. 7. 24, 25 ἀμφὶ δ' ἀνθρώπων φρασὶν ἀμπλακίαι | ἀναριθμητοὶ κρέμανται, I. 7. 14. The metaphor is from nets. The poet may mean that the democratic party were anxious for the Emmenidae to fall into oblivion, but the mention of φθόνος is most likely mere commonplace. Cf. N. 8. 21, 22, I. 1. 44.

**44** σιγάτω The address to Nikasippos begins at v. 43, so that Thrasybulos is the subject.

**45** μηδέ Cf. οὔτε...οὐδέ P. 8. 83—85, 'neither...nor indeed.' ὕμνους This ode and probably the skolion, of which Athēnaeos has preserved a fragment, Frag. 101 [89].

**46** Cf. N. 5. 1.

**47** Νικάσιππ' The transmitter of the odes to Sicily; cf. O. 6. 87—91, O. and P. p. xvii. ἀπόνειμον 'Impart.' The Schol. wrongly interprets by ἀνάγνωθι, quoting the Ἀχαιῶν σύλλογος of Sophokles (Frag. 150, Dindorf), σὺ δ' ἐν θρόνοισι γραμμάτων πτυχὰς ἔχων | ἀπόνειμον.

**48** ἠθαῖον Doric for ἠθεῖον. See L. and S. ἔλθης For ἐλθεῖν with acc. of person cf. Soph. Phil. 141. So ἔκειν P. 4. 126 f., N. 5. 50.



## ISTHμία III. [III. IV.]

### ON THE VICTORY OF MELISSOS OF THEBES IN THE PANKRATION.

#### INTRODUCTION.

MELISSOS, one of the noble and wealthy Kleónymidae of Thebes, probably gained this victory in the spring of B.C. 478, in the year after the Battle of Plataea (*vv.* 34—36). The mention of Hérakles' conquest of Antaeos and his clearance of the sea possibly glances at the Hellénic victory over the *βάρβαροι*. The ode was probably recited at a meeting of the clan in a temple or before an altar.

In the mss. and in editions earlier than Böckh's the third Isthmian ode consisted of only one strophic system, ending at *v.* 19 (30), the rest being the fourth Isthmian. The identity of subject and rhythm, the connexion of thought in the two portions, the obvious incompleteness of the first portion and the abrupt and unique character of the supposed beginning of the old fourth Isthmian, amply justify Hermann in proposing, and Böckh in adopting, the union of the five systems into one ode; but I think that originally there were six systems, of which the second has been lost (see note on *v.* 19).

Mr Bury regards the first system as a new proeme to an earlier ode.

As to recurrences note *εὐκλέων ἔργων vv.* 7, 41, *ἴστε μὲν vv.* 15, 53, *αλλ- αλλ- -αλλ- vv.* 18, 23, also *vv.* 35, 49 and *vv.* 42 and 60, and the exact responsions *ἀρετάν vv.* 13, 31, *τέλος vv.* 29, 23 (cf. 32, 45), *τιμα- vv.* 55, 25, *σὺν θεῷ v.* 23, *ἐκ σέθεν v.* 5, *Μελισσ- vv.* 62, 20, *ἀνα—μένα vv.* 65, 41 (cf. 83), *-έσθαι vv.* 68, 50, *-ασεν vv.* 56, 44, *ἀνὴρ v.* 88, *ἀνδρῶν v.* 52. There are other repetitions.

The divisions of the ode fall after *vv.* 18 and 60, the central portion, *vv.* 19—60, being devoted to the victor's ancestors and to Aias' humiliation and fame. It was especially laudable in a man who could afford to compete in chariot-races to endure the hardships of a pancratiast.

The compounds apparently coined for this ode are *βαθύκρημος*, *χαλκοάρας*.

The mode is Dorian; the metres dactylo-epitritic.

The Strophe is unsymmetrical; the Epode is *perhaps* antithetic mesodic with epode, thus 6.3.8.38.364, taking *c* and *d* together.

STROPHE.		EPODE.
1. <i>C.C.</i>	1.   ┌   A   - ∪ ∪   ┌	6
2. <i>B.A.B'.</i>	2.   A.	3
3. <i>A.B.</i>	3.   C'.	4
4. <i>A*.B.</i>	4. - ; C'.	4
5. <i>C. - ∪ ∪ A'.B.</i>	5. - ; A.C.C'.	3.4.4
6. <i>C.B.</i>	6. - ; A'.C.B.C'.	3.6.4

ANALYSIS.

*vv.*

- 1—3. One who enjoys good fortune in a moderate spirit is praiseworthy.
- 4—6. Zeus prolongs the prosperity of the devout.
- 7, 8. The man of prowess must receive a meed of praise.
- 9—12. Melissos has won twice, at Isthmos and Nemea.
- 12—17. His merits are hereditary.
- 18. But only gods are exempt from vicissitudes.  
           \*   \*   \*   \*   \*   \*   \*   \*
- 19—23. By favour of the god Melissos' victory gives the poet ample opportunity for praise of his prosperous family.
- 23, 24. But the breeze of mortal destiny varies and shifts.
- 25—33. Praises of the prosperous Kleōnymidae :
- 34, 35. Yet in one day four fell in battle.
- 36, 37. But their winter of sorrow gives way to spring.
- 37—42. Poseidon has roused from slumber their ancient fame.
- 43—47. Their former achievements.

\* Caesura after seventh syllable.

48. They rejected the obscurity of the unenterprising.  
 49—53. But in contests the issue is doubtful. Craft gets the better of sterling worth.  
 53, 54. Such was the case with Aias.  
 55—57. But Homer made him famous everywhere for ever.  
 58—60. For good poetry is immortal, and universal as light.  
 61—63. May such a beacon-flame be lit for Melissos :  
 63—69. Who is brave and cunning, though undersized ;  
 70—73. As compared with Antaeos was Hêrakles ;  
 73—78. Who after a glorious career dwells with the gods.  
 79—86. In his honor the Thebans celebrate yearly funeral sacrifices and games to his eight sons.  
 87—end. At which games Melissos, thanks to his trainer Orseas, won three victories.

Mezger sums up the fundamental ideas of the poem as follows. "Melissos and his clan should be highly praised because they are fortunate both in wealth and in victory, and yet keep their pride within bounds. For though they like all mortals are not exempt from vicissitude and have to endure much sorrow, yet still in the victory of Melissos and the consequent reawakening of the fame and the poetic praises of the clan a fresh spring has brought back what the winter had taken." He tells us that Perthes rightly says that the myth of Aias refers to the unsuccessful efforts of the Kleônymidae to win victories, while Melissos in his success resembles Hêrakles.

No doubt the uncertainty of human affairs is one of the main strands in the thread of song, but another conspicuous strand is the power of song to reward merit (*vv.* 7, 8; 19—21; 27—29; 39, 40; 44, 45, 55—63; 90). A third strand is the ascription of worth, fame, and happiness to the gods (*vv.* 4—6; 19, 23; 33; 37—41; 61; 76—78). We may accept the poet's own criticism of this ode. He calls it, *v.* 39, *τόνδε θαυμαστὸν ὕμνον*.

Στρ. α'.

1 Εἴ τις ἀνδρῶν εὐτυχίῃσιν ἢ σὺν εὐδόξοις ἀέθλοισι

1 **σὺν** The construction with this preposition is half-way between that of P. 1. 38, *σὺν εὐφώνοις θα-*

*λαῖσι ὀνυμαστάν*, and of N. 10. 48, 'by means of.' Of course the preposition is to be taken with *εὐτυχί-*

- 2 ἡ σθένει πλούτου κατέχει φρασὶν αἰανῆ κόρον,  
 3 ἄξιος εὐλογίαις ἀστῶν μεμίχθαι. 5  
 4 Ζεῦ, μεγάλαι δ' ἀρεταὶ θνατοῖς ἔπονται  
 5 5 ἐκ σέθεν· ζῶει δὲ μίσσων ὄλιβος ὀπιζομένων, πλαγίαις  
 δὲ φρένεσσιν  
 6 οὐχ ὁμῶς πάντα χρόνον θάλλων ὀμιλεῖ. 10

sais. For εὐτυχέω, in connexion with games, cf. N. 1. 10. εὐδόξοις 'Glorious' rather than 'glorifying,' cf. P. 6. 16 λόγοισι θνατῶν | εὐδοξον. In short, in an adjective qualifying a sphere of action the causative phase of meaning is too clearly implied to need special attention. Note five compounds of εὐ- in ten verses.

2 σθένει. Cf. O. 9. 51 ὕδατος σθένος, of a flood, *Frag.* 84, 10 νιφετοῦ σθένος | ὑπέρφρατον, in a list of overwhelming calamities; so that in neither passage is the idea of 'might' absent. Here again the rendering 'abundance' is unsatisfactory in view of P. 5. 1 ὁ πλοῦτος εὐρυσθενής, when combined with ἀρετῆ καθαρῆ, cf. also I. 6. 2, 3, *Frag.* 207. Render 'potent wealth,' cf. O. 6. 22 σθένος ἡμιόνων, 'strong mules.' κατέχει 'Keeps down,' cf. Solon *Frag.* 4 [13]. 7 δήμου θ' ἡγεμόνων ἀδικος νόος, οἷσιν ἐτοίμον | ὕβριος ἐκ μεγάλης ἄλγεια πολλὰ παθεῖν | οὐ γὰρ ἐπίστανται κατέχειν κόρον οὐδὲ παρούσας | εὐφροσύνας κοσμεῖν δαιτὸς ἐν ἡσυχίῃ, *Theognis* 321 εἰ δὲ θεὸς κακῷ ἀνδρὶ βίον καὶ πλοῦτον ὀπάσσει, | ἀφραίνων κακίην οὐ δύναται κατέχειν. φρασὶν *Locative*, cf. N. 10. 28. αἰανῆ This epithet is applied, P. 1. 83, to κόρος, the 'surfeit' of hearing excessive praise of another. In both places it means 'disgusting,' 'sickening.' For the present use of κόρος cf. N. 1. 65, O. 1. 56 καταπέψαι | μέγαν ὄλιβον οὐκ ἐδυνάσθη, κόρῃ δ' ἔλεν | ἄταν ὑπέροπλον, O. 13.

10, note. The victor's κόρος is parent of ὕβρις, which is parent of other people's κόρος at the victor and his praises.

3 εὐλογίαις Cf. N. 11. 17 ἐν λόγοις ἀστῶν ἀγαθοῖσι... αἰνεῖσθαι. μεμίχθαι Cf. O. 1. 22, N. 3. 68, 4. 21, 9. 31, I. 6. 19. For the perfect cf. O. 1. 53, N. 3. 84, 9. 41, *Dém. Meidias* 564 *ad fin.* τηρικαῦτα... ὄτε πρῶτον μὲν διακοσίους καὶ χιλίους πεποιήκατε συντελεῖς ἄρετῆς.

4 μεγάλοι ἀρεταί 'Signal merits,' such as success in games, proper use of wealth and modesty in prosperity.

5 ἐκ σέθεν Note the emphatic position. μίσσων For the comparative cf. N. 8. 17. Not even piety and modesty can prevent great prosperity from being unstable; cf. even P. 7. 20. ὀπιζομένων 'When folk revere thee'; cf. P. 8. 43, 1. 26, v. 49 *infra*, note. πλαγίαις 'Fro-ward.' Cf. N. 1. 64 πλαγίῳ κόρῳ.

6 οὐχ ὁμῶς πάντα 'Scarcely any.' An exaggeration veiled by meiosis. For ὁμῶς πάντα, see I. and S. ὁμῶς. θάλλων Cf. P. 7. 21. ὀμιλεῖ Cf. *Eur. El.* 939 ἠύχεις τις εἶναι τοῖσι χρήμασι σθένων | τὰ δ' οὐδὲν εἰ μὴ βραχὺν ὀμιλῆσαι χρόνον | ἡ γὰρ φύσις βέβαιος, οὐ τὰ χρήματα. | ἡ μὲν γὰρ αἰεὶ παραμένουσ' αἶρει κἄρα | ὁ δ' ὄλιβος ἀδικος καὶ μετὰ σκαιῶν ξυνῶν | ἐξέπτat' ὀκων, σμικρὸν ἀνθήσας χρόνον, P. 5. 2 ὅταν τίς... αὐτὸν (πλοῦτον) ἀνάγη | πολὺφίλον ἐπέταν, *Hés. W. and D.* 324 παῖρον δέ τ' ἐπὶ χρόνον ὄλιβος ὀπηδεῖ.

Ἄντ. α'.

- 1 εὐκλέων δ' ἔργων ἄποινα χρῆ μὲν ὑμνῆσαι τὸν ἔσλον,  
 2 χρῆ δὲ κωμάζοντ' ἀγαναῖς χαρίτεσσιν βαστάσαι.  
 3 ἔστι δὲ καὶ διδύμων ἀέθλων Μελίσσω 15  
 10 4 μοῖρα πρὸς εὐφροσύναν τρέψαι γλυκεῖαν  
 5 ἦτορ, ἐν βάσσαισιν Ἴσθμοῦ δεξαμένῳ στεφάνους, τὰ  
 δὲ κοίλα λέοντος  
 6 ἐν βαθυστέρνου νάπα κάρυξε Θήβαν 20

Ἐπ. α'.

- α ἵπποδρομία κρατέων· ἀνδρῶν δ' ἀρετὰν  
 β σύμφυτον οὐ κατελέγχει.  
 15 γ ἴστε μὰν Κλεωνύμου  
 δ δόξαν παλαιὰν ἄρμασιν· 25  
 ε καὶ ματρώθε Λαβδακίδαισιν σύννομοι πλούτου διέ-  
 στειχον τετραοριᾶν πόνοις.

7 ἄποινα Acc. of general agreement, cf. I. 7. 4 and O. 7. 16. χρῆ μὲν, κ.τ.λ. Cf. *Frag.* 98 πρέπει δ' ἐλοῖσιν ὑμνεῖσθαι καλλίσταις αἰοδαῖς, cf. also I. 7. 59, 60.

8 χρῆ δέ For Dr Kennedy's 'peculiar idiom of Sophocles in sometimes repeating the same word with each (μὲν, δέ)' cf. N. 11. 3, 4, 6, 7, 10. 27, 28, 87, 88, 6. 10, 11, 1. 62, 63, O. 13. 14, 16, P. 9. 123, 125, I. 4. 30, 32, 5. 71. χαρίτεσσιν 'Songs.' Cf. I. 1. 6, 7. 16, P. 4. 275. For the epithet ἀγαν. cf. N. 9. 49 μαλθακᾷ σὺν αἰοιδᾷ. βαστάσαι 'To exalt.' The object is still τὸν ἔσλον. Cf. O. 12. 19 στεφανωσάμενος...θερμὰ Νυμφᾶν λουτρά βαστάξεις.

9 καὶ διδύμων 'Even twain.'

10 τρέψαι For *inf.* cf. O. 1. 9 κελαδεῖν, v. 61 *infra*.

11 βάσσαισιν Cf. N. 2. 21, 10. 42. δεξαμένῳ The subject to τρέψαι is μοῖρα, as the dative agreeing with Μελίσσω shows on comparison with ἰκομένους, O. 1. 10, for

which cf. I. 1. 46, 5. 21. For the meaning 'win' cf. N. 2. 4. στεφάνους For the one victory in the pankration. For the plural cf. P. 10. 26. τὰ δέ Cf. O. 9. 95. For the change of construction, here involving a change of subject, cf. O. 1. 14 δρέπων μὲν...ἀγλαΐζεται δέ.

12 ἐν Note the position. Θήβαν The Eponymous heroine stands for the city; cf. O. 6. 85.

13 κρατέων Cf. O. 9. 112, N. 5. 5 for the tense. δ' 'For.' There is a sort of hypallage in this sentence, 'the prowess of his worthy kinsfolk.' οὐ κατελ. Pindar's favorite meiosis, cf. N. 4. 77, I. 7. 65 a.

16 For the dative cf. I. 2. 13, P. 6. 17.

17 σύννομοι Mommsen on O. 9. 16 points out the rarity of two consecutive syllables in different words beginning with a single σ, so he reads ξύννομοι. Instances occur P. 4. 217, N. 9. 54, 11. 10, a suggested instance P. 1. 37. διέσπει-



ἰ αἰὼν δὲ κυλινδομέναις ἀμέραις ἄλλ' ἄλλοτ' ἐξάλλαξεν.  
 ἄτρωτοί γε μὴν παῖδες θεῶν. 30

\* \* \* \* \*

Στρ. β'.

1 ἔστι μοι θεῶν ἑκατι μυρία παντᾶ κέλευθος.  
 2 ὦ Μέλισσ', εὐμαχανίαν γὰρ ἔφανας Ἴσθμίους  
 3 ὑμετέρας ἀρετὰς ὕμνῳ διώκειν. 5

χον MSS. διέστιχον. Hartung πλού-  
 τῳ διέσχον καί... Dissen and others  
 take πλούτου with διέστιχον, com-  
 paring διὰ τύχης τοιαῶσδ' ἰέναι, Soph.  
*Oed. Rex* 773, and similar phrases,  
 but L. and S. (after Thiersch and  
 Cookesley), s.v. σύννομοι, rightly  
 takes the genitive with the adjecti-  
 ve. Thus πόνοις is a dative of  
*manner* (not as Dissen, *commodi*,  
 'they were wealthy [enough] for,'  
 nor as Mezger, of *accompanying*  
*circumstances*). The object πλούτου  
 is got out of πλούτου. The phrase  
 is imitated by Euripides, *Andr.* 1092  
 δὲ διαστείχει θεοῦ | χρυσοῦ γέμοντα  
 γύαλα. Render 'they held a  
 wealthy course.'

18 αἰὼν 'Fate.' Cf. N. 2. 8,  
 and perhaps I. 7. 14. κυλινδ. Loca-  
 tive, 'as days roll on.' Cf. I. 7. 14  
 δόλιος αἰὼν ... ἔλλισων βίου πόρον,  
*Verg. Aen.* 9. 7 *volvenda dies*, 1.  
 269, Philistion (Meineke, *Com. Ed.*  
 mī. p. 1039) πάλιν γὰρ ὄψει τῶν  
 κακῶν περιτροπήν. | αἶε γὰρ ὡς τρο-  
 χὸς ὁ χρόνος κυλινδεται, *Il.* 2. 295  
*περιτροπέων ἐνιαυτός. ἐξάλλαξεν*  
 'Is wont to produce divers thorough  
 (ἐξ-) changes at divers times.' Note  
 the alliteration with λ here and *vn.*  
 22, 23. ἄτρωτοι Cf. N. 11. 10. γε  
 μὴν 'Howbeit.' Time and change  
 and fate affect the gods; but, come  
 what may, they are unhurt. παῖδες  
 θεῶν The schol. rightly interprets  
 'the gods themselves,' cf. v. 54  
*infra* παιδεσσον Ἑλλάνων. For senti-  
 ment cf. P. 10. 20 μὴ φθοραῖς ἐκ

θεῶν | μετατροπῆαις ἐπικύρσαιεν. θεὸς  
 εἴη | ἀπήμων κέαρ.

19 This verse used to begin I. 4,  
 which however is manifestly the  
 same ode as the foregoing eighteen  
 lines. But from the break in the  
 continuity of thought and the simi-  
 larity of the ideas of the six verses  
 19—24 to those immediately pre-  
 ceding I infer that eighteen verses  
 are lost, and that the gap caused  
 the division into two odes. The  
 general sense of the lost passage  
 may well have been, 'Mortal man  
 cannot hope for the abiding welfare  
 of gods. They are enough blest by  
 precarious prosperity, which indeed  
 may be made more lasting by vir-  
 tues such as those of the house  
 whose praise I have to sing'—in  
 short, a variation on and develop-  
 ment of the theme of *vn.* 3—6.  
 κέλευθος For phrase cf. *Bacchyl.*  
 5. 31 τὼς νῦν καὶ ἐμοὶ μυρία παντᾶ  
 κέλευθος | ὑμετέραν ἀρετᾶν | ὑμνεῖν  
 κνανοπλοκάμου θ' ἑκατι Νίκας | χαλ-  
 κεοστόμου τ' Ἄρηος, 9. 64 στείχει δι'  
 εὐρείας κελεύθου | μυρία παντᾶ φάτις |  
 σᾶς γενεᾶς. For metaphor cf. N. 6.  
 47, I. 5. 22.

20 εὐμαχανίαν Cf. P. 9. 92  
*σιγαλὸν ἀμαχανίαν ἔργῳ φυγῶν.*  
 'Thou didst open up abundance of  
 devices for pursuing in song (the  
 theme of) the merits of thy kins-  
 folk and thine own.' Ἴσθμίους  
 Locative, cf. N. 5. 5 *Νεμεῖους.*

21 ὑμετέρας 'Of you and  
 yours.' διώκειν Cf. *Xen. Mem.*

4 αἴσι Κλεωνυμίδαί θάλλοντες αἰεὶ

5 σὺν θεῷ θνατὸν διέρχονται βίου ἐς τέλος. ἄλλοτε δ'  
ἄλλοιὸς οὖρος

6 πάντας ἀνθρώπους ἐπαΐσσω ἐλαύνει. 10

Ἄντ. β'.

25 1 τοὶ μὲν ὧν Θήβαισι τιμάντες ἀρχάθεν λέγονται

2 πρόξενοί τ' ἀμφικτιόνων κελαδεννᾶς τ' ὄρφανοὶ

3 ὕβριος· ὅσσα δ' ἐπ' ἀνθρώπους ἄηται 15

4 μαρτύρια φθιμένων ζῶων τε φωτῶν

5 ἀπλέτου δόξας, ἐπέψασαν κατὰ πᾶν τέλος· ἀνοραῖς  
δ' ἐσχάταισιν

2. 1. 34, οὕτω πως διώκει Πιρόδικος τὴν ὑπ' ἀρετῆς Ἡρακλεῦς παιδευσιν.

22 Death alone has put a period to the prosperity of the Cleonymids. **θάλλοντες** Note the echo from *v.* 6, αἰεὶ reproducing πάντα χρόνον. For διέρχονται cf. *v.* 17 διέστειχον. The present tense includes the present generation.

23 βίου ἐς Two inferior mss. and *Ed. Rom.* τὸ βίου, good mss. βίου. Hermann read βίτου, but ἐς is just as likely to have dropped as -ότ-. Cf. *I.* 7. 15. τέλος Render 'span of life given to mortals,' or less literally 'span of mortal life.' For διέρχ. τέλ. cf. Aesch. *Prom.* 285 ἦκω δολιχῆς τέρμα κελεύθου | διαμειψάμενος. ἄλλ. ἄλλ. Cf. *P.* 3. 104, *O.* 7. 95, *v.* 18 *supra*.

24 ἐπαΐσσω Not 'making a dash,' *L.* and *S.* on ἐπαΐξας, *Il.* 2. 146; but 'rushing, sweeping over.' For ἐλαύνει of the wind cf. Eur. *Heracl.* 430 χερσὸθεν πνοαῖσιν ἠλάθησαν ἐς πόντον.

25 τοὶ μὲν ὧν 'These indeed.' The case of the Cleonymids is an illustration of the vicissitude which is the portion of all men. The particle ὧν (οὖν) marks a fresh step in the development of the subject, cf. *O.* 1. 111, *P.* 3. 47, 82, while μὲν

is taken up by ἀλλά, *v.* 34, cf. *O.* 9. 5, *N.* 2. 20, *I.* 4. 51, 7. 57, *P.* 3. 82. I cannot accept Mr Bury's view that μὲν is answered by δ' *v.* 36. For this use of μὲν οὖν cf. *Lysias pro Callia ἐνόμιζον μὲν οὖν... οὖν δέ, Thuk.* 1. 71, 5 μέχρι μὲν οὖν τοῦδε... οὖν δέ, *Jebb on Soph. Oed. R.* 483, *Oed. Col.* 664. τιμάντες 'As dignitaries.' λέγονται Cf. *N.* 2. 18.

26 They displayed both princely and civic virtues. κελαδ. ὕβριος Not 'noisy insult,' *L.* and *S.*, but 'loud-voiced, hectoring insolence.' *Dissen* compares *O.* 13. 10 ὕβριν θρασύμυθον, which is rather 'unbridled as to the matter of speech' than 'blustering, high-toned.'

27 ὅσσα ἄηται μαρτύρια For the metaphor cf. *I.* 1. 64; for the witness of song cf. *O.* 4. 3; for ἐπ' ἀνθρ. cf. *O.* 3. 10.

28 τε Note the Greek idiom of using a copulative particle where we use a disjunctive, 'or.' Cf. *I.* 5. 15.

29 ἀπλέτου For derivation cf. *P.* 3. 106, where for Hermann's ἀπλετος Bergk (ed. 3) reads ἡ πολὺς (quoting *Solon Frag.* 8 τίκτει τοὶ κόρος ὕβριν ὅταν πολὺς δλβος ἐπιηται), and three instances of ἡ πολλὰ, one of ἡ μάλα in *Pindar.* ἐπέψασαν

30 ὁ οἴκοθεν στάλαισιν ἄπτονθ' Ἡρακλείαις.

20

Ἐπ. β'.

α καὶ μηκέτι μακροτέραν σπεύδειν ἀρετάν.

β ἵπποτρόφοι τ' ἐγένοντο,

γ χαλκῆ τ' Ἄρει φάδον.

δ ἀλλ' ἀμέρα γὰρ ἐν μιᾷ

25

35 ε τραχεῖα νιφὰς πολέμοιο τεσσάρων ἀνδρῶν ἐρήμωσεν  
μάκαιραν ἐστίαν·

ζ νῦν δ' αὖ μετὰ χειμέριον ποικίλων μηνῶν ζόφον χθῶν

ὥτε φοινικέοισιν ἀνθησεν ῥόδοις

30

κατὰ πᾶν τέλος 'They attained with regard to every kind of perfection' (or 'of dignity'). An exaggeration no doubt, cf. P. 10. 28. For τέλος cf. N. 3. 70. Dissen renders "quoquoaversum ad finem usque," comparing "κατὰ πάντα (gänzlich)," so that Mezger's "κ. π. τ. = κατὰ πάντα (gänzlich)—Dissen," is misleading. The exaggeration is tempered by the use without a case expressed after it of ἐπιψαύω, which P. 4. 92 with a genitive means 'aspire to,' 'seek.' Mr Bury's 'amorous touches' are due to exuberant fancy, like his 'embraces' v. 41. ἀνορέαις δ', κ.τ.λ. Cf. O. 3. 43, 44 νῦν γε πρὸς ἐσχάτην Θήρων ἀρεταῖσιν ἰκάνων ἄπτεται | οἴκοθεν Ἡρακλῆος σταλᾶν. τὸ πόρσω δ' ἔστι σοφοῖς ἄβατον | κάσφοις, N. 4. 69, I. 2. 41. Here δ' = 'for,' and ἀνορέαις is dative of manner. For the dat. στάλαισιν cf. P. 9. 120.

31 Hartung ὦν μηκέτι μακροτέρ' ἦν σπ. ἀρ. Christ (Mezger) τᾶν οὐκ ἐνι μακροτέραν σπ. ἀρ. For the infinitive cf. P. 2. 24, N. 9. 6. The imperative address is directed at men generally, not merely at Melissos. Emendation is needless, as καί = 'verily.' μακροτέραν For the adjective with adverbial force cf. O. 13. 17.

32 τ' 'Both'; not 'and,' Bury.

ἐγέν. 'They proved themselves thorough.'

33 φάδον 'Found favor with.'

34 ἀλλὰ... γὰρ Indicate an ellipse, 'But they have not escaped vicissitude, for, &c.' Probably the great day of Plataea, B.C. 479, is meant.

35 νιφὰς πολέμοιο For the kind of metaphor cf. I. 4. 49, 50, 6. 27, N. 9. 37, 38. Contrast Sophokles' more vague δορός ἐν χειμῶνι.

36 νῦν δ' contrasted with ἀμέρα ἐν μιᾷ v. 34. For adversative δέ cf. Soph. Ant. 85, N. 11. 48. ποικίλων μηνῶν Generally taken with ῥόδοις, or, at any rate, as a genitive of time with ὥτε χθῶν ἀνθησεν, an order for which "it would be hard to find a parallel." Render, 'but now once more after (their) wintry gloom of changeful months (they blossom [αὖ recalls the idea of θάλλοντες, v. 22]), as the earth blossoms (every April) with red roses, by the counsels of the deities.' For the suppression of the verb in the principal clause and its presence in the simile cf. O. 1. 2. The winter of sorrow (cf. I. 6. 39) probably lasted from Metageitnion, O. 75. 2, to Munychion, O. 75. 3, i.e. from August to the next April. These months are

Στρ. γ'.

- 1 δαιμόνων βουλαῖς. ὁ κινητῆρ δὲ γᾶς Ὀγχηστὸν οἰκέων  
 2 καὶ γέφυραν ποντιάδα πρὸ Κορίνθου τειχέων, 35  
 3 τόνδε πορῶν γενεᾶ θαυμαστὸν ὕμνον  
 40 4 ἐκ λεχέων ἀνάγει φάμαν παλαιὰν  
 5 εὐκλέων ἔργων· ἐν ὕπνῳ γὰρ πέσεν· ἀλλ' ἀνεγειρομένα  
 χρῶτα λάμπει, 40  
 6 Ἄωσφόρος θαητὸς ὡς ἄστροις ἐν ἄλλοις.

'Αυτ. γ'.

- 1 ἅ τε κῆν γουνοῖς Ἄθανᾶν ἄρμα καρύξαισα νικᾶν  
 2 ἔν τ' Ἄδραστείοις ἀέθλοισ Σικυῶνος ἄπασεν 45

decidedly more changeful than those of late spring, summer, and early autumn. Chryssippos makes ζόφον metaphorical. Schol. Χρύσιππος δέ· μετ' ἐκείνην τὴν ἀτυχίαν καὶ τὸν χειμῶνα ἤνθησαν. Is not the phrase 'many-colored months' too artificial for Greek, at least of such an early period? See Orelli on *Luctuimus...varius*, Hor. *Od.* 2. 5. 11. Very likely the coming φοινικέοισιν determined the choice of ποικίλων, but still there is the contrast between metaphysical changefulness and chequer and the general, comparatively lasting glow of the natural spring. Paley thinks that by *ρόδοις* "the scarlet anemone is meant, which in Spring is said to fill the woods both in Asia Minor and the Peloponnesus." They are alluded to P. 4. 64, in a simile not unlike that of this passage.

37 δαιμόνων βουλαῖς Mezger compares θεῶν ἕκατι in the same place in the preceding strophe and σὺν θεῶ (v. 23) similarly placed to ἐκ σέθεν (v. 5). ὁ κινητῆρ γᾶς A paraphrase of Ἐνοσίχθων, Ἐννοσίγαιος, Ἐλελίχθων. Ὀγχηστὸν οἰκέων Cf. I. 1. 33. For οἰκέων cf. N. 7. 65, but here the god's neigh-

bourhood to Thebes and patronage of the Isthmos may give the cause of the Theban's Isthmian victory.

38 γέφυραν Cf. N. 6. 40 πόντου τε γέφυρ' ἀκάμαντος.

40 Cf. N. 1. 34 ἀρχαῖον ὄτρυνων λόγον.

41 ἐν ὕπνῳ Compare the Biblical 'fell on sleep.' For the metaphor cf. I. 6. 16 ἀλλὰ παλαιὰ γὰρ | εὔδει χάρις, and for ἐν cf. P. 1. 74 ὅς σφιν ἐν πόντῳ βάλεθ' ἀλικίαν. πέσεν 'Had fallen.' ἀνεγειρομένα 'Now in her awakening her form shows fair and bright.' Cf. Isaiah 60. 3, 'the brightness of thy rising.' χρῶτα λάμπ. Cf. Bacchyl. 17. 103 ἀπὸ γὰρ ἀγλα- | ὦν λάμπε γυῖων σέ- | λας | ὥστε πυρός, of the Nêreids.

42 Cookesley compares Milton, *Lycidas*, v. 168. Ἄωσ- is one syllable.

43 ἅ τε (καί) 'She (Fame) who indeed.' For κῆν (Bergk after Medicean mss.) Mommsen, after Vatican B, κελν, Böckh κᾶν. Ἄθανᾶν mss. wrongly Ἄθηνᾶν. Mommsen reads Ἄθαν- except in the Epic form of the goddess' name Ἄθηναία, O. 7. 36, N. 10. 84. νικᾶν For present cf. on N. 5. 5. The subject is ἄρμα.

44 Cf. N. 9. The subject of

- 45 3 τοιάδε τῶν τότε ἑόντων φύλλ' αἰοιδᾶν.  
 4 οὐδὲ παναγυρίων ξυνᾶν ἀπεῖχον  
 5 καμπύλον δίφρον, Πανελλάνεσσι δ' ἐριζόμενοι δαπάνα  
 χαῖρον ἵππων. 50  
 6 τῶν ἀπειράτων γὰρ ἄγνωτοι σιωπαί.

Ἐπ. γ'.

- α ἔστιν δ' ἀφάνεια τύχας καὶ μαρναμένων,  
 50 β πρὶν τέλος ἄκρον ἰκέσθαι.  
 γ τῶν τε γὰρ καὶ τῶν διδοῦ. 55  
 δ καὶ κρέσσον' ἀνδρῶν χειρόνων  
 ε ἔσφαλε τέχνα καταμίρψαισ'. ἵστε μὲν Αἴαντος ἀλκὰν  
 φοίνιον, τὰν ὀψία

ᾠπασεν and of πέσειν above is φάμα. The family fame is first personified in a highly realistic manner and then confused with Fame in the abstract.

45 τοιάδε Refers to τόνδε v. 39. Dr Kenyon quotes this verse to illustrate τοιοῦδ' Bacchyl. 9. 37 "comparing a past achievement with a present one." τῶν τότε ἑόντων 'From the bards of those days.' αἰοιδᾶν *v.l.* αἰοιδῶν. Text Triclinius. φύλλ' Metaphor from the φυλλοβολία, cf. P. 9. 124, 8. 57, N. 4. 17. For the idea of weaving crowns of song cf. O. 6. 86.

46 παναγ. ξυν. The four Great Games.

47 Πανελλάνεσσι Cf. I. 2. 38. ἐρίζ. For Middle cf. O. 1. 95, I. 4. 4.

48 'The silence of oblivion is (the portion) of those who make no essay.' Cf. I. 7. 70. ἄγνωτοι So Mommsen, for once omitting to notice the *v.l.* ἄγνωστοι (Bergk). Two good mss. give M.'s reading ἄγνωτον, O. 6. 67. According to Cobet, *Novae Lectiones*, p. 191 (ed. Leyden, 1858), "Αγνωστος bene Graece significat eum qui intelligi non potest." For sentiment cf. I. 7. 70.

49 'But there is uncertainty

about fortune even when men are contending.' One cannot say that Hermann's "*eorum qui certant*" is wrong, for an ancient Greek would grasp the sense without feeling any ambiguity in the grammar, but as we have to analyse, it is perhaps best to choose the true participial use, unless better sense is given by the adjectival use. Cf. v. 5 *supra*. For certain participial use cf. P. 8. 43 ᾧδ' εἶπε μαρναμένων.

50 τέλος ἄκρον Cf. N. 6. 24. The verse means 'until one has actually secured the prize.' Here the first place, highest achievement, is meant, cf. Theognis 594, but in P. 9. 118 the phrase means 'first prize.'

51 τῶν τε καὶ τῶν Partitive genitive, 'bad as well as good,' cf. P. 7. 22; of mere variety, O. 2. 53, N. 1. 30, Dem. 560 *mid.*, τί δὴ τὰ καὶ τὰ πεπονθῶς ὁ δέινα, οὐκ ἐλάμβανε δίκην παρ' ἐμοῦ, Theognis 398 τὸν δ' ἀγαθὸν τομᾶν χρὴ τὰ τε καὶ τὰ φέρειν.

53 τέχνα Here 'guile,' 'sharp practices,' see *Introd.* There is a *v.l.* τέχνα, but it is very awkward for τύχα to wrestle by agents. Bacchylides, 11. 35 f., also suggests



ἴ ἐν νυκτὶ ταμῶν περὶ φῶ φασγάνῳ, μομφὰν ἔχει  
παίδεσσιν Ἑλλάνων, ὅσοι Τρώανδ' ἔβαν. 60

Στρ. δ'.

- 55 1 ἀλλ' "Ομηρός τοι τετίμακεν δι' ἀνθρώπων, ὃς αὐτοῦ  
2 πᾶσαν ὀρθώσας ἀρετὰν κατὰ ῥάβδον ἔφρασεν 65  
3 θεσπεσίων ἐπέων λοιποῖς ἀθύρειν.

unfairness in connection with the Great Games. **καταμάρψαισα** 'Is wont to get a *good* (κατὰ) hold of and throw.' Metaphor from wrestling. ἴσπε 'Surely ye know of the valiant heart (ἀλκάν) of slaughterous Aias, for his having transfixed which on his own sword he lays the blame on,' &c. **φοίνιον** For the unusual termination, cf. N. 2. 24. **ὄψις ἐν νυκτὶ** 'About dawn,' when, according to the Schol., the *Aethiopsis* represents him as having slain himself.

54 περὶ Cf. N. 8. 23. **μομφὰν ἔχει** Copied by Sophocles *Aj.* 180. Cf. Aesch. *Prom.* 415 **μέμψιν ὄσιν** ἀνθρώποις ἔχων, Eur. *Phoen.* 773 ὥστε μοι μομφὰς ἔχει. Thuk. 2. 41 ἔχει... τῷ ὑπηκόῳ καταμειψίν, 'afford the subject ground for complaint,' is not an analogous phrase, while in the passages cited by Bergk, Eur. *Heracl.* 974 **πολλὴν ἄρ' ἔξεις μέμψιν, εἰ δράσεις τάδε**, and Isaeos, *Or.* 11. 39, the phrase is used in the passive sense absolutely: so that there seems to be no support for the passive sense of **μομφὰν ἔχει** if a dative follow; we should expect ὑπὸ παιδῶν (Cobet, *Novae Lect.* p. 500), though Bergk's ἔχ' ἐν παίδεσσιν gives a possible construction. The imperfect however seems unsuitable, and an alteration, in the face of a possible interpretation of the ms. reading, is objectionable. With the hero's death as the result of his loss of the highest honors the poet is here concerned, but not at all with contemporary judgments on the

suicide. My explanation gives point to the φῶ and to the tense of ἔχει. Mr Bury's 'the blood he shed was drops of blame' is intensely ingenious, but inadmissible. The present tense is required, for the disgrace of the enemies of Aias is as undying as his fame. **παίδ. Ἑλλ.** v. 18 *supra*.

55 δ' 'Right through the world.' As certain fanciful critics seem to object to this use of 'right,' I may as well quote 'right against Jericho' for their benefit. For special mention of Aias in the *Iliad* cf. N. 2. 14, and add of course *Il.* 7. 161—313, where, in the absence of Achilles, the nine champions draw lots for the single combat with Hektor, and ἐκ δ' ἔθορον κλῆρος κυνέης ὃν ἄρ' ἤθελον αὐτοί, | Αἴαντος—and *Il.* 2. 768, 769 quoted on N. 7. 27. But still it is probable that the poet had especially in mind his authorities for the latter part of the story of Aias. Cf. notes on N. 7. 21, 8. 30.

56 ὀρθώσας 'Exalted and,' cf. N. 1. 15. **κατὰ ῥάβδον** Hés. *Theog.* 30 καὶ μοι σκῆπτρον ἔδον (Μοῦσαι) δάφνης ἐριθηλέος ὄξον. See αἴσακον, σκῆπτρον. This laurel wand seems to have marked the singer as the suppliant and minister of Apollo and the Muses. Prof. Jebb, however, *Journ. of Hellen. Stud.* June 1882, p. 15, renders "'by the wand of his lays divine' where κατὰ ῥάβδον = κατὰ παράδοσιν, the branch being the symbol of tradition."

57 λοιποῖς ἀθύρειν 'For after-coming bards to celebrate.' For

- ( 4 τοῦτο γὰρ ἀθάνατον φωνᾶεν ἔρπει,  
 5 εἴ τις εὖ φείπη τι· καὶ πύγκαρπον ἐπὶ χθόνα καὶ διὰ  
 πόντον βέβακεν 70
- 60 6 ἐργμάτων ἀκτὶς καλῶν ἄσβεστος αἰεὶ.  
 Ἄντ. δ'.  
 1 προφρόνων Μοισᾶν τύχοιμεν· κείνου ἴψαι πυρσὸν  
 ὕμνων  
 2 καὶ Μελίσσῳ, παγκρατίου στεφάνωμ' ἐπάξιον, 75  
 3 ἔρνεϊ Τελεσιάδα· τόλμα γὰρ εἰκῶς  
 4 θυμὸν ἐριβρεμετᾶν θηρῶν λεόντων  
 65 5 ἐν πόνῳ· μῆτιν δ' ἀλώπηξ, αἰετοῦ ἴτ' ἀναπιτναμένα  
 ῥόμβον ἴσχει. 80

inf. cf. Goodw. *M. & T.* § 770. For ἀθύρειν cf. P. 5. 21 and παίζω, also Bacchyl. 13. 59 ἐπιχωρίαν ἀθურσιν | παρθένοι μέλπουσιν.

58 ἀθάνατον Cf. *Frag.* 98 [86] θνάσκει δὲ σιγαθὲν καλὸν ἔργον. Perhaps best rendered 'it lasts on ever-living, never voiceless,' or 'it lives on in vocal immortality.' Jebb on Soph. *Oed. R.* 786 seems to favor 'spreads,' 'creeps abroad,' but in Pindar poetry generally travels like light or on wings, and my rendering is supported by O. 13. 105 εἰ δὲ δαίμων γενέθλιος ἔρποι. Moreover the idea of 'spreading' is given in the next line.

59 εἰ...Φείπη Cf. O. 6. 11, note. καὶ πάγκ. 'And so.'

60 For metaphor cf. O. 13. 36, P. 8. 96. Mezger notes εὐκλέων ἔργων, *vv.* 7, 41.

61 ἴψαι For inf. cf. O. 1. 9, *v.* 10 *supra* (v. 11, δεξαμένῳ, note). For the metaphor cf. O. 9. 21, ἐγὼ δὲ τοι φίλαν πόλιν | μαλεραῖς ἐπιφλέγων αἰδαῖς, | ...ἀγγελίαν πέμψω...; ταῦταν, P. 5. 42, N. 6. 39, I. 6. 23. κείνον 'Such as Homer kindled for Aias.' Cf. O. 6. 7 κείνος ἀνήρ. N. 9. 42 τοῦτο...φέγγος.

62 στεφάνωμ' Cf. *v.* 45 *supra*,

φύλλ' αἰοιδᾶν. The beacon-fire does not shrink into a wreath, thanks to ἐπάξιον. For the metaphor cf. *Frag.* 160 ὑφαίνω Ἀμυθαονίδαῖς ποικίλον ἀνδήμα.

64 θυμὸν Cf. Aesch. *Sept. c. Th.* 52 σιδηρόφρων γὰρ θυμὸς ἀνδρείῃ φλέγων | ἔπνει, λεόντων ὡς Ἄρη δεδορκῶτων. θηρῶν *miss.* θηρᾶν, obviously from the -ᾶν of the word before, rather than from a variant τόλμα, *v.* 63, as Bergk holds. Böckh and Dissen read θηρᾶ after a Schol., which however was read in its place. Bergk and Mommsen give θηρῶν as the noun in apposition with λεόντων, the former quoting Eur. *Herc. Fur.* 465 στολήν τε θηρὸς ἀμφέβαλλε σφῆ κάρᾳ | λέοντος, and Epimenidēs *ap.* Ælian, *Hist. Nat.* 12. 7 θῆρα λέοντα.

65 μῆτιν δ' ἀλώπηξ For the accusative cf. P. 5. 104 θάρσος δὲ τανύπτερος | ἐν ὄρνεϊν αἰετὸς ἔπλετο. Note that laudable cunning is here tacitly contrasted with the 'guile' of *v.* 53. αἰετοῦ ῥόμβον 'The circling eagle.' ἀναπιτναμένα 'By sprawling on his back.' This trick of the fox was not, as Dissen suggests, shamming to be dead, but fighting on its back as

6 χρῆ δὲ πᾶν ἔρδοντ' ἀμαυρῶσαι τὸν ἐχθρόν.

Ἐπ. δ'.

α οὐ γὰρ φύσιν Ἰαριωνείαν ἔλαχεν·

β ἀλλ' ὄνοτος μὲν ἰδέσθαι,

85

γ συμπεσεῖν δ' ἀκμᾷ βαρύς.

70 δ καίτοι πότ' Ἄνταίου δόμους

ε Θηβᾶν ἀπὸ Καδμεῖᾶν μορφὰν βραχύς, ψυχὰν δ' ἄκαμ-  
πτος, προσπαλαίσων ἦλθ' ἀνήρ

90

ζ τὰν πυροφόρον Λιβύαν, κρανίοις ὄφρα ξένων ναὸν Πο-  
σειδάωνος ἐρέφοντα σχέθιοι,

a Schol. says—ὑπτία τοῖς ποσὶν ἀμύ-  
νεται τὰ συλλαβανομένη τὰ μὲν δὲ  
ἀμύσσουσα—and again that Melis-  
sos was κυλιστικός. What Eusebius  
(quoted by Dissen from Olearius  
on Philostratos, p. 818) calls τὸν  
λεγόμενον τρόπον χαμαί was perhaps  
the ὑπτιασμός, a variety of the ἀνα-  
κλινοπάλη, see *Dict. of Antiq.*, s.v.  
*pancratium*.

66 πᾶν ἔρδοντ' 'By any means,'  
cf. πᾶν, πάντα ποιεῖν. For senti-  
ment cf. P. 2. 84. Verg. *Aen.* 2.  
390 *Dolus an virtus quis in hoste  
requirat?* *Oed. R.* 145, Xenoph.  
*Hellen.* 74. 12, Plato, *Apol.* 39A.  
For sentiment cf. *Aen.* 5. 390.  
ἔρδοντ' ἀμαυρῶσαι Böckh reads  
ἔρδοντα μαυρ. But in all three in-  
stances mss. give ἀμαυρ-. Hésiod  
gives μαυρ. *W. and D.* 323 *ρεῖα δέ  
μιν μαυροῦσι θεοί, μινύθουσι δὲ οἴκοι |  
ἀνέρι τῷ.*

67 φύσιν 'Physique,' cf. N.  
6. 5. Orion was handsome as well  
as gigantic.

68 ὄνοτος For ὄνοστος cf. *θαν-  
ματός*, O. 1. 28, ἀπείρατος, O. 6. 54.

69 For inf. cf. P. 6. 53, I. 2.  
37, O. 7. 26. Take συμπεσεῖν lite-  
rally, 'to fall with,' for a struggle  
on the ground in the pankration.  
ἀκμᾷ Dissen renders 'robore.'  
Better 'at the crisis of the struggle.'  
Schol. κατὰ τοὺς ἀγῶνας. Christ

defends the mss. αἰχμᾷ by Aesch.  
*Ag.* 483, *Choeph.* 630, but here and  
*Prom. Vinc.* 405 αἰχμᾷ (= 'temper')  
has an adjective with it. mss. also  
give αἰχμᾷ for ἀκμᾷ wrongly N. 6.  
54, 10. 60.

70 Though insignificant to  
look at, yet he may be compared  
to glorious Hérakles. The καίτοι  
seems to answer an imaginary dis-  
parager of the victor's personal  
appearance. mss. give καὶ τοί (τοί  
ποτ'. Of course πότ' is for ποτί.  
Note that πότ' Ἄντ. δόμ. go with  
the end of the next verse.

71 βραχύς 'Short,' relatively  
to Antaeos and Orion and such  
giants, and to his own breadth and  
strength. προσπαλαίσων The ob-  
ject αὐτῷ is supplied from Ἄνταίου.

72 Λιβύαν For acc. after ἦλ-  
θεν cf. P. 4. 52, 118, 134. Antaeos  
was the mythical king of Irasa  
near Lake Tritónis, who used to  
wrestle with and kill strangers.  
In Eusebius the story of his gain-  
ing strength from contact with his  
mother earth is interpreted of his  
skill in the above-mentioned mode  
of struggling on the ground. κρα-  
νίοις The frieze was anciently  
adorned with skulls of animals,  
whence arose the sculptures on the  
metopes. See Eur. *Bacch.* 1212,  
*αἰρέσθω λαβῶν | πηκτῶν πρὸς οἴκους*

Στρ. ε΄.

- 1 υἱὸς Ἀλκμήνας· ὃς Οὐλυμπόνδ' ἔβα, γαίαις τε πά-  
 σασ 95  
 2 καὶ βαθυκρήμνου πολιᾶς ἰλὸς ἐξευρὼν θέναρ,  
 75 3 ναυτιλίαςί τε πορθμὸν ἀμερώσαις.  
 4 νῦν δὲ παρ' Αἰγιοχῶ κάλλιστον ὄλβον  
 5 ἀμφέπων ναίει, τετίματαί τε πρὸς ἀθανάτων φίλος,  
 "Ἡβαν τ' ὀπυῖει, 100  
 6 χρυσέων οἴκων ἄναξ καὶ γαμβρὸς Ἡρας.

Ἄντ. ε΄.

- 1 τῶ μὲν Ἀλεκτρᾶν ὑπερθεν δαῖτα πορσύνοντες ἄστοι 105  
 80 2 καὶ νεόδματα στεφανώματα βωμῶν αὔξομεν

κλιμάκων προσαμβάσεις, | ὡς πασσα-  
 λέυση κράτα τριγλύφοις τόδε | λέοντος,  
 Verg. *Aen.* 9. 406—8. Dissen tells  
 us that Scholia on Pindar O. 11.  
 19, 1. 114 say that Kyknos and  
 Oenomaos each meant to use the  
 skulls of their human victims to  
 build a temple to Ares their father.  
 Note the omission of the pronoun  
 and the rather rare construction  
 of a participle after a verb of *hin-*  
*dering*. L. and S. render *ἐρέφοντα*  
 'wreathing with garlands,' but it  
 means 'decorating the roof of.'  
 Hermann suggested Ποσειδᾶνός  
 σφ' ἐρέπτοντα, the syllables cor-  
 responding to *ἐρεφ*-elsewhere, being  
 each one long syllable. Perhaps  
*ἐρέφειν μιν* should be read. (For  
 omission of *μή* cf. Eur. *Orest.* 263,  
*σχῆσω σε πηδᾶν δυστυχή πηδήματα*.)

74 *πολιᾶς* I think 'wan,' rather  
 than 'white with foam.' Cf. O. 1.  
 71. This recalls Theognis, 10 *βαθὺν*  
*πόντον ἄλδος πολιῆς*. The *άλ. πολ.*  
 is Epic. *θέναρ* 'The hollow bed,'  
 here of course especially the shores  
 and shoals. Cf. N. 3. 24.

75 *ναυτιλίαςι* *Dat. commodi*,  
 abstract for concrete, *ναυτίλοις*.  
*πορθμὸν* Not 'the sea,' L. and S.  
 after Dissen; but 'the passage

thereof.' ἀμερώσαις Dissen quotes  
 a fragment of Sophokles from the  
 Schol. before the Isthmia, *ὃς παρ-*  
*ακτίαν | στείχων ἀνημέρωσα κνωδά-*  
*λων ὄδον*, and Eur. *Herc. Fur.* 20,  
 847.

76 *κάλλ. ὄλβον | ἀμφέπ.* 'Lord  
 of a supreme happiness' (Leaf). Cf.  
 Bacchyl. 3. 92 *Ἰέρων, σὺ δ' ὄλβον |*  
*κάλλιστ' ἐπεδείξαι θνατοῖς | ἄνθεα*.

77 *τετίματαί* An echo of *τετί-*  
*μακεν*, v. 55 *supra*. For the theme  
 cf. the end of N. 1.

79 *ὑπερθεν* The funeral sacri-  
 fices to the sons of Hērakles (by  
 Megara daughter of Kreon of The-  
 bes), whom the hero slew in a  
 heaven-sent frenzy, were celebrated  
 on rising ground outside the gates  
 of Elektra on the road to Plataea.

80 *νεόδματα* Mommsen al-  
 ways prints *δητ-*, which he defends  
 unsuccessfully on O. 3. 7 against a  
 great preponderance of *mis. authori-*  
*ty*. The last part of the com-  
 pound is almost quiescent, or means  
 'made,' 'caused,' as in *θεόδματων*  
*χρέος*, O. 3. 7, Frag. 159. So a  
 Schol. *ἢ κατὰ παραγωγὴν εἶρηκε τὰ*  
*Νέμεα* (read *νέα* corrupted through  
 duplication of *νε*) *νεόδματα*. Mezger  
 assumes enallage, 'garlands for



3 ἔμπυρα χαλκοαρᾶν ὀκτὼ θανόντων,  
 4 τοὺς Μεγάρᾳ τέκε φοι Κρεοντίς υἱούς·  
 5 τοῖσιν ἐν δυθμαῖσιν ἀγᾶν φλόξ ἀνατελλομένα συνεχῆς  
 παννυχίζει, 110

6 αἰθέρα κνισάεντι λακτίζοισα καπνῶ,

Ἐπ. ε΄.

85 a καὶ δεύτερον ἄμαρ ἐτείων τέρμ' ἀέθλων 115  
 b γίνεται, ἰσχύος ἔργον.  
 c ἔνθα λευκωθεὶς κᾶρα  
 d μύρτοις ὄδ' ἀνήρ διπλόαν  
 e νίκαν ἀνεφάνατο καὶ παίδων τρίταν πρίσθεν, κυβερνα-  
 τήρος οἰακοστρόφου 120

newly built altars,' but the altars were probably permanent, not like the *δαῖτα* provided fresh every year. βωμῶν We should say 'for the altars.' The plur. στεφανώματα could not have the force of a *circle*. αὔξομεν | ἔμπυρα 'We sacrifice victims.' Cf. Eur. *Hippol.* 537 βούταν φόνον 'Ἑλλάς αἰ' ἀέξει.

81 χαλκοαρᾶν This Pindaric form is distinct from χαλκήρης, cf. φρενοάrais Bacchyl. 17. 118. Is it for χαλκοφάρης (cf. Ἐπιφάνης, N. 2. 10) = 'mighty in (or 'with') bronze,' cf. Lat. 'vir'? Gen. abs. 'since the eight warrior sons (υἱούς taken with the relative clause) suffered death.'

82 τέκε Φοι mss. οἱ τέκε.

83 A Schol. says ἕθος πρὸς δισμάς ἱερουργεῖν τοῖς ἥρωσι, κατὰ τὰς ἀνατολὰς τοῖς θεοῖς. The Schol. on Apoll. Rhod. 1. 587 says the same of οἱ κατοχόμενοι and Οὐρανίδαί. (Dissen.) τοῖσιν 'In their honor.' ἀγᾶν Gen. after δυθμαῖσιν. Several times ἀγᾶν stands for 'light.' Aesch. seems to have adopted the phrase, *Ag.* 1123, βλου δύντος ἀγᾶν.

84 λακτίζοισα Has the meta-

phor a reference to the kicking up of the pancratiast when struggling on his back?

85 δεύτερον ἄμαρ For this somewhat unusual accusative cf. I. 5. 46, Aesch. *Eum.* 10 ἔθουον ὦραν οὐδενὸς κοινήν θεῶν, Eur. *Bacch.* 723 αἰ δὲ τὴν τεταγμένην | ὦραν ἐκίνουν θύρσον ἐς βακχεύματα, *Soph. Oed. R.* 1138 and Jebb's note. The notion of 'on' or 'at' is joined to that of 'during.' τέρμ' ἀέθλων mss. ἀέθλων τέρμα, text Schmid. τέρμα 'The end consisting of annual games.' The "periphrastic" "pleonastic" use of τέρμα and τέλος is an *εἰδωλον*. The idea of 'end,' 'limit,' 'consummation,' is indicated in all the alleged cases.

87 Myrtle was sacred (not exclusively) to the dead. Cf. Eur. *El.* 323, *Alc.* 172, but I. 7. 67.

88 ἀνήρ I.e. ἐξηγηδρωμένος.

89 ἀνεφάνατο 'Caused a return to be made of,' cf. N. 6. 26. καὶ παίδων mss. do not give καὶ but παίδων (τῆν) τρίταν. Böckh παίδων τε τρίταν. The construction παίδων νίκαν is exactly paralleled by κῦδος ἀνδρῶν, O. 9. 88.



90 *f* γνώμα πεπιθὼν πολυβούλω. σὺν Ὀρσέα δέ νιν κωμά-  
ξομαι τερπνὰν ἐπιστάζων χάριν.

90 πεπιθὼν Hartung πεπιθῶς. Hermann πίσυρος. πολύβουλ' Ὀρσέα σὺν σοὶ δέ νιν. Cf. P. 3. 28, note. The meaning 'obeying,' 'guided by,' is clearly needed. There is not sufficient evidence to pronounce upon the isolated intransitive use of the form. δέ 'Accordingly,' cf. I. 6. 23. Orseas was his trainer. Trainers are celebrated at the end also of N. 4. 6. κωμάξομαι Causative middle; 'I

will cause the kômos to celebrate.' Cf. P. 9. 89. Don. with one good ms. reads κωμάζομαι. For the future cf. P. 11. 10, N. 9. 1. ἐπιστάζων So Schol. Vet. The best ms. ἀποστάζων and the other old mss. ἐπιστοχάζων. For metaphor cf. P. 5. 94, 8. 57, I. 5. 21, O. 11. 99. χάριν 'Song.' Cf. O. 11. 93 τὴν δ' ἄδυεπῆς τε λύρα | γλυκὺς τ' αὐλὸς ἀναπάσσει χάριν, 78, v. 8 *supra*, Frag. 53. 2.

## ISTHMIAS IV. [V.]

### ON THE VICTORY OF PHYLAKIDAS OF AEGINA IN THE PANKRATION.

#### INTRODUCTION.

PHYLAKIDAS of Aegina, youngest (I. 5. 6) son of Lampon, was brother to Pytheas, for whom N. 5 was composed. Phylakidas had won an Isthmian victory, celebrated in I. 5, before the occasion of this ode (I. 5. 2—7), which was soon after the battle of Salamis, *vv.* 48—50, *i.e.* in the next Isthmian games, B.C. 478, Ol. 75. 3. The ode was performed in Aegina, according to Dissen 'undoubtedly' at Lampon's house; but, as Theia was clearly worshipped in Aegina as a patroness of games, the ode may have been sung at a family gathering before a shrine of that goddess.

There are several reminiscences of the earlier ode, I. 5. Exact respersions are *τιμα- vv.* 54, 6, *Φυλακίδα vv.* 60, 18, *Διὸς ἕκατι v.* 29, *σέο ἔκατι v.* 2, *καύχημ-α v.* 51, *κρόπον v.* 24, *Εὐ- v.* 33, *εὐ- v.* 12. The name Κλεόνικος inspires *vv.* 8, 9 *κλέος νικάσαντ'*, and *vv.* 13, 26 f., 48, 54. There is no warrant for assuming that Pindar meant to offer consolation for a defeat at Olympia.

The introduction of the poem ends with the 4th verse of *στρ. β'*; the centre, devoted to heroes, especially those of Aegina, extends to the third verse of *στρ. γ'*.

The compounds which seem to have been coined for this ode are *ᾠκυδίνατος, στράταρχον, εὐθυπορήσαι* (Aesch.).

The mode is Dorian; the metres are dactylo-epitritic, represented as in N. 1.

Unsymmetrical. Eight verses are of 5 feet, seven being similar.

STROPHE.	EPODE.
1. <i>B.A.</i>	1. <i>B.A.</i>
2. <i>C.</i>   - ∪ ∪   - Λ = Epode 5.	2. <i>C'.</i>
3. <i>B.A.</i> = Epode 6.	3. <i>B.A'.</i>
4. <i>A'.</i>	4. <i>B'.</i>   - ∪ ∪   - Λ
5. <i>B.A.</i>	5. <i>C.</i>   - ∪ ∪   - Λ
6. <i>C.B.</i>   - ∪ ∪   ⊔ . <i>C.</i>	6. <i>B.A.</i>
	7. <i>B.A'.</i>
	8. - ∪ ∪   <i>A.B'.</i>
	9. <i>A.B.</i>

If *vv.* 1, 2 be supposed equal to *v.* 6, by scanning *v.* 1 *B.A'.* | ⊔, the strophe is antithetic and mesodic. But the presumption is that the first verse is really as well as apparently the same in metre as *vv.* 3, 5 and Ep. 1, 6.

The epode might be regarded as consisting of two periods, I., *vv.* 1—4, palinodic, II., *vv.* 5—9, antithetic with epode.

### ANALYSIS.

*vv.*

- 1—10. Invocation of Theia, bestower of wealth and victory.
- 11. For prowess gains distinction by aid of deities.
- 12, 13. Well-being and good fame are the two things needful to give happiness to the wealthy.
- 14, 15. Be content with participation in these blessings.
- 16. Mortal aims become mortal men.
- 17—19. Mention of victories of Phylakidas and Pytheas.
- 19—22. The occasion, having brought him (in spirit) to Aegina, demands celebration of the Aeakidae.
- 22—25. For since the island is devoted to noble deeds the meed of laudatory song must not be grudged.
- 26—28. Her warriors have been sung of for countless ages.
- 28—35. Different states revere different heroes—Aegina reveres Aeakos and his seed,

- 35—38. Who twice took Troy.  
 38—42. Who performed the mightiest deeds (in the second war)?  
 43, 44. Achilles of Aegina.  
 44, 45. The island has long been an example of lofty virtues.  
 46—50. For instance, Aeginetan sailors won the battle of Salamis.  
 51—53. But enough, Zeus sends vicissitudes.  
 53, 54. Athletic victories too love to be celebrated in song.  
 54—58. Praise of the family of Kleonikos for perseverance in the labors and expenses demanded by athletics.  
 59—61. Credit is given to Pytheas for his brother's fighting.  
 62, 63. The poet sends the ode with a wreath.

Στρ. α΄.

1 Μᾶτερ Ἀελίου πολυώνυμε Θεία,  
 2 σέο φέκατι καὶ μεγασθενῆ νόμισαν  
 3 χρυσὸν ἄνθρωποι περιώσιον ἄλλων·  
 4 καὶ γὰρ ἐριζόμεναι

1 Θεία A Titanid (Hês. *Theog.* 126—136), mother of Hêlios, Selênê, and Eos (*ib.* 371—374) by Hyperion. Welcker, quoted by Böckh, identifies her with a Lemnian goddess Chrysdê depicted on a vase found in Magna Graecia, while Böckh takes her for the Euryphaëssa of the Homeric hymn to Hêlios. Pindar's τιμαί of Theia are given by Hêsioid to Hekatê, *Theog.* 409—443. Note that here Theia is connected with χρυσός and νικά, while we have χρυσέα Νικά, I. 2. 26.

For πολυώνυμε cf. Aesch. *Prom.* 210 Γαῖα, πολλῶν ὀνομάτων μορφή μία: so, πολυώνυμε of Dionysos, Soph. *Antig.* 1115; and of Aphroditê, Soph. *Frag.* 856 ἤτοι Κύπρις οὐ Κύπρις μόνον, ἀλλ' ἔστι πολλῶν ὀνομάτων ἐπώνυμος.

2 σέο φέκατι MSS. σεό (σοῦ) γ' ἔκατι. The Scholl. ignore the γ'. For the digamma of φέκατι cf. O. 14. 18. Cf. Διὸς ἕκ. v. 29 ἡγήρα. μεγασθενῆ Cf. I. 3. 2. The

order shows that the adjective is an extension of the predicate—'men even (καί) esteem gold as potent....' Pindar is explaining why men *actually go so far as to esteem gold as more potent than all besides.* νόμισαν Gnostic aorist.

3 χρυσόν Schol. ἐκ Θείας καὶ Ὑπερίονος Ἥλιος, ἐκ δὲ Ἥλιου ὁ χρυσός. ἐκάστῳ δὲ τῶν ἀστέρων ὕλη τις ἀνάγεται, ἡλίῳ μὲν ὁ χρυσός Σελήνῃ ὁ ἄργυρος, Ἀρείσιδῃρος, Κρόνῳ μόλιβδος, Διὶ ἤλεκτρος, Ἐρμῇ κασίτερος, Ἀφροδίτῃ χαλκός. But *Frag.* 207 we find Διὸς παῖς ὁ χρυσός.

4 καὶ γὰρ Elliptical like ἀλλὰ γάρ. 'Aye and I can say more for....' The poet goes on to ascribe the speed of the swift and the strength of the strong to Theia. ἐριζόμεναι For the Middle cf. I. 3. 47. The competition of ships in speed was for commercial objects, like the present competition of tea ships. Vergil's ship-race, *Aen.* 5, is an anachronism.

5 5 νᾶες ἐν πόντῳ καὶ ὑφ' ἄρμασιν ἵπποι 5  
 6 διὰ τεύων, ὧ ἵνασσα, τιμὴν ὠκυδινάτοισ ἐν ἀμίλλαισι  
 θαυμασταὶ πέλονται·

Ἄντ. α'.

1 ἐν τ' ἀγωνίοις ἀέθλοισι ποθεινὸν  
 2 κλέος ἔπραξεν, ὄντιν' ἀθρόοι στέφανοι 10  
 3 χερσὶ νικάσαντ' ἀνέδησαν ἔθειραν  
 10 4 ἢ ταχυτάτι ποδῶν.  
 5 κρίνεται δ' ἀλκὰ διὰ δαίμονας ἀνδρῶν.  
 6 δύο δέ τοι ζωᾶς ἄωτον μούνα ποιμαίνοντι τὸν ἄλπνι-  
 στον εὐανθεὶ σὺν ὄλβῳ, 15

Ἐπ. α'.

α εἴ τις εὖ πάσχων λόγον ἐσλὸν ἀκούσῃ.

5 ὑφ' So Bergk for ἐν, from the Schol. The old Medicean ms. omits the preposition. Obviously the horses are the costly teams of the racing chariots. Dissen thinks that the poet alludes to mythical war-chariots, and quotes I. 5. 19 χρυσάρματοι Αἰακίδαι. Mezger thinks waggons full of produce and merchandise are meant, which is very improbable. Mr Bury suggests that Punic war-chariots are intended. Why not also Persian? It is very unlikely that Pindar would mention an exclusively foreign method of warfare in this context, and he could hardly say that within Hellenic experience in the fifth century B.C. war-chariots θαυμασταὶ πέλονται. The cross classification is natural. Sea vehicles are coupled with land vehicles, though as ἀγῶνια chariots might have been classed with the competitors who contended solely in the might or speed of their own limbs.

6 τιμὴν 'Through thy power,' 'prerogative,' rather than *tuu beneficii* (Dissen), which is 'through the exercise of thy prerogative'—

a different form of expression though the thought is the same. Cf. P. 4. 51 σὺν τιμῇ θεῶν, 'by-the-aid-of divine power,' 260 σὺν θεῶν τιμαῖς (distributive), lit. 'by-the-aid-of the several powers of divers deities.'

8 ἔπραξεν 'earn.' Active for middle, cf. P. 2. 40, O. and P. p. xxviii. In N. 9. 3 the sense of πράσσειται is different. ἀθρ. 'In abundance.' Properly 'without intermission,' cf. I. 1. 28.

11 κρίνεται Cf. N. 4. 1, 7. 7; 'becomes distinguished.'

12 ἄλπνιστον Old mss. ἀνέλπιστον. Hartung proposes ποιμαίνεν βιον ἄλγιστον, as one Schol. has τὸν οἰκτρὸν τῶν ἀνθρώπων βιον, but this οἰκτρὸν is clearly a rendering of ἀνέλπιστον. The plural ποιμαίνοντι is to be expected because the two ideas are represented individually, cf. Kühner, who quotes Xen. Anab. 1. 4. 4 ἦσαν δὲ ταῦτα δύο τείχη. εὐανθεὶ Causative. Here ζωᾶς ἄωτον is the choicest of the ἀνθη produced by ἄλβος. Cf. Bacchyl. 3. 92 quoted on I. 3. 76.

13 εὖ πάσχων Cf. P. 1. 99 τὸ δὲ παθεῖν εὖ πρῶτον ἀέθλων· εὖ δ'



- b* μὴ μάτευε Ζεὺς γενέσθαι· πάντ' ἔχεις,  
 15 *c* εἴ σε τούτων μοῖρ' ἐφίκοιτο καλῶν.  
*d* θνατὰ θνατοῖσι πρέπει. 20  
*e* τὴν δ' ἐν Ἴσθμῶ διπλόα θάλλοισ' ἀρετά,  
*f* Φυλακίδα, κείται, Νεμέα δὲ καὶ ἀμφοῖν,  
*g* Πυθέα τε παγκρατίου. τὸ δ' ἐμόν  
 20 *h* οὐκ ἄτερ Αἰακιδᾶν κέαρ ὕμνων γεύεται· 25  
*i* σὺν Χάρισιν δ' ἔμολον Λάμπωνος υἱοῖς  
 Στρ. β'.
- i* τάνδ' ἐς εὐνομον πόλιν. εἰ δὲ τέτραπται

ἀκούει δευτέρα μοῖρ' ἀμφοτέροισι δ' ἀνὴρ | δεῦν ἐγκύρησιν καὶ ἔλη, στέφανον ὕψιστον δέδεκται, P. 3. 104, N. 1. 32. This 'enjoyment' includes of course good health, of which Theognis says λῶστον δ' ὑγιαίνειν, and which Metrodōros made the *summum bonum*. Cf. O. 5. 23, ὑγιέντα δ' εἴ τις ὄλβον ἄρδει, ἐξαρκέων κτεάτεσσι καὶ εὐλογίαν προστιθείς, μὴ ματεύσῃ θεὸς γενέσθαι. λόγ. ἐσλ. ἀκ. See L. and S. ἀκούω (III. 2).

14 For sentiment cf. O. 5. 23, quoted above, and P. 3. 61 μὴ, φίλα ψυχά, βίον ἀθάνατον | σπεῦδε.

15 εἰ...ἐφίκοιτο For constr. cf. P. 8. 13.

16 For sentiment cf. Soph. Frag. 5, Eur. Bacch. 394, P. 3. 59, 60. Frag. 39 [33].

17 θάλλοισ' Cf. P. 9. 8 note. Here 'luxuriant' because watered by the dews of song. For metaphor cf. N. 8. 40, I. 5. 63, 64. ἀρετά Cf. N. 9. 54. Join with παγκρατίου.

18 κείται Cf. O. 13. 36 αἴγλα ποδῶν ἀνάκειται. Νεμέα Dative for locative, cf. N. 10. 35. Note that διπλόα does not affect this clause, except so far as one victory a-piece is a two-fold victory. The Nemean victory of Phylakidas is

celebrated I. 5. 3, see the Introd. to that ode.

19 Sc. τὴν τε before Πυθέα τε. Dissen quotes Aesch. Suppl. 480 (474 P.) for the brachyology, σὺ μὲν πάτερ γεραιέ τῶνδε παρθένων | κλάδους τε...λαβῶν...θές, where to supply αὐτὰς ἄγε before κλάδους is easier than Paley's explanation. παγκρατίου Genitive of origin, cause, cf. I. 6. 22 νίκαν παγκρατίου, I. 7. 5 ἀέθλων κράτος.

20 οὐκ ἄτερ 'Full of the praises of the Aeakidae.' γεύεται 'Is now sipping the sweets of.' Cf. N. 6. 25, I. 1. 21.

21 σὺν Χάρισιν Cf. P. 6. 2, 9. 3, N. 4. 7, 10. 1. Paley's 'with my poems' is not so good. ἔμολον Idiomatic aorist of the immediate past. Whether Pindar was present at the recitation in person is uncertain, as τάνδ' does not imply the poet's presence, cf. P. 9. 91, O. 5. 20, 8. 25. Cf. also O. 7. 13, Frag. 53. 11. The last verse of this ode makes it probable that he was not present. υἱοῖς Dat. commodi.

22 εὐνομον Because Doric (Mezger), though Eunomia is also connected by Pindar with Locrian Opus, O. 9. 16. For the virtues of Aegina cf. O. 8. 21—30, Frag. 1.

- 2 θεοδότων ἔργων κέλευθον ἄν καθαράν,  
 3 μὴ φθόνει κόμπου τὸν εἰκότ' αἰοιδᾶ 30  
 25 4 κερνάμεν ἀντὶ πόνων.  
 5 καὶ γὰρ ἠρώων ἀγαθοὶ πολεμισταὶ  
 6 λόγου ἐκέρδαναν, κλέονται δ' ἐν τε φορμίγγεσσι ἐν  
 αὐλῶν τε παμφώνοις ὁμοκλαῖς 35  
 Ἄντ. β'.  
 1 μυρίον χρόνον· μελέταν δὲ σοφισταῖς  
 2 Διὸς ἕκατι πρόσβαλον σεβιζόμενοι  
 30 3 ἐν μὲν Λιτωλῶν θυσίαισι φαεναῖς  
 4 Οἰνεΐδαι κρατεροί,  
 5 ἐν δὲ Θήβαις ἵπποσῶας Ἴόλαος 40  
 6 γέρας ἔχει, Περσεύς δ' ἐν Ἀργεῖ, Κάστορος δ' αἰχμὰ  
 Πολυδεύκεός τ' ἐπ' Εὐρώτα ρέεθροις.

**τέτραπται** Cf. Thuk. 2. 40. 3 ἐτέροις πρὸς ἔργα τετραμμένοις (Fanthaw). The subject is ἡδε πόλις. The voice is middle. In several cases the true passive forms ἐτρέφθην and ἐτρέπην mean 'was guided, turned, obliged to turn,' rather than 'betook oneself.' See Shilleto's note on Thuk. 1. 76. 2 ἀπετρέπετο. For the sense to 'roam' L. and S. used to compare II. 19. 212, where the corpse of Patroklos κείται ἀνὰ πρόθυρον τετραμμένος (!!), which illustrates Pindar's preposition ἀν for ἀνά.

**23 κέλευθ. ἄν καθ.** Cf. O. 6. 23 ἃ τάχος ὄφρα κελεύθω τ' ἐν καθαρᾷ | βάσομεν ὄκχον, 73 φανεράν ὄδον. For metaphor cf. N. 9. 47.

**24** For sentiment cf. I. 1. 41—45. The poet addresses himself. **κόμπου** Cf. N. 8. 49, I. 1. 43.

**25 κερνάμεν** For metaphor cf. I. 5. 2, 3, N. 3. 78. **ἀντὶ πόνων** Cf. I. 1. 46, 3. 7, N. 5. 48, 7. 16.

**26** 'For indeed in the age of heroes her brave warriors were wont to win fame.'

**27 ἐν** Cf. N. 3. 79, O. 7. 12 φόρμιγγι παμφώνοισι τ' ἐν ἔντεσιν αὐλῶν. **παμφώνοις** Cf. last note and P. 12. 19. **ὁμοκλαῖς** 'Blended notes.'

**28 μυρίον χρόνον** Cf. Soph. Oed. Col. 617 μυρίας ὁ μυρίος | χρόνος τεκνοῦται νύκτας ἡμέρας τ' ἰών. **μελ. δὲ σοφ.** 'Now...a theme to poets.' The poet, when supporting the general statement of vv. 26—28 χρόνον, begins by mentioning the heroes of other States. Virtually vv. 30—34 ἀλλ' constitute a comparison. Cf. P. 1. 42 for σοφισταῖς.

**29 Διὸς ἕκ.** Cf. v. 2 supra. σεβιζόμενοι seems to agree with πολεμισταί, the insertion of γέρας ἔχει making an anacoluthon.

**30 ἐν μὲν** For μὲν...δέ with a repeated word cf. I. 3. 7, 8.

**31 Οἰνεΐδαι** Meleagros and his brothers.

**32 ἵπποσῶας** The two old mss. ἵπποσῶας.

**33 Κάστορος αἰχμὰ** Cf. N. 10. 13, P. 11. 61 Κάστορος βίαν, I. 7. 54 Μέμνονος βίαν.

Ἐπ. β'.

- α ἀλλ' ἐν Οἰνώνα μεγαλήτορες ὄργαι  
 35 β Λιακοῦ παίδων τε· τοὶ καὶ σὺν μάχαις 45  
 γ δις πόλιν Τρώων πράθον, ἐσπόμενοι  
 δ Ἡρακλῆϊ πρότερον,  
 ε καὶ σὺν Ἀτρεΐδαις. ἔλα νῦν μοι πεδόθεν·  
 φ λέγε· τίνες Κύκνον, τίνες Ἐκτορα πέφνον,  
 40 ς καὶ στράταρχον Αἰθιοῶπων ἄφοβον 50  
 ζ Μέμνονα χαλκοῦραν; τίς ἄρ' ἐσλὸν Τήλεφον  
 ι τρώσεν ἐὼ δορὶ Καΐκου παρ' ὄχθαις;

Στρ. γ'.

- ι τοῖσιν Αἴγιναν προφέρει στόμα πάτραν 55  
 2 διαπρεπέα νᾶσον· τετείχιστα δὲ πάλαι

**34** ἀλλ' 'Yea, but' with more reason. This ἀλλ' is not correlative with μέν, v. 30, but extends the δέ clauses. Οἰνώνα Ancient name of Aegina, cf. N. 5. 16. μεγ. ὄργαι 'The active great-heartedness.' Lit. 'the great-hearted impulses.' Sc. γέρας ἔχουσι from the last verse.

**35** τοί Demonstrative.

σὺν Tmesis: cf. Eur. *Hel.* 106. The order suggests 'joined in wars in which the city of the Trojans was sacked.' Perhaps σὺν μάχαις is a condensed phrase for σύμμαχοι ὄντες.

**37** Cf. N. 4. 25, *Il.* 5. 638 ἀλλ' οἶον τινά φασι βίην Ἡρακλεΐην | εἶναι, ἐμὸν πατέρα θρασυμέμνονα θυμολέοντα, | ὅς ποτε δεῦρ' ἐλθὼν ἔνεχ' ἵππων Λαομέδοντος | ἐξ οἴης σὺν νηυσὶ καὶ ἀνδράσι παυροτέροισιν | Ἴλιου ἐξαλάπαξε πόλιν, χήρωσε δ' ἀγνιάς. Laomedon withheld the horses he had promised Hērakles in return for his saving Hēsionē from the sea-monster of the Troad.

**38** πεδόθεν Not ἐξ ἀρχῆς but *penitus*. 'Go on from this point categorically.' The adverb would

not suit the literal meaning of ἐλάν. Mezger is bold to render 'over the ground,' comparing πεδίοιο διεσθαι. The old Medicean ms. gives παιδόθεν. M. Schmidt proposes σπιδόθεν. Prof. Seymour ingeniously explains 'rise, O muse, from the ground to a more lofty height.'

**39** Κύκνον Of the Troad, not the Kyknos slain by Hērakles. For the rhetorical interrogation cf. P. 4. 70.

**43** 'They (*i.e.* Achilles) whose mouth proclaims as their home the illustrious isle of Aegina.' For dative cf. N. 10. 29. It is to be taken both with στόμα and πάτραν. For the plural referring to one person cf. N. 1. 58, *Frag.* 53. 10, 11.

**44** τετείχιστα 'So long since hath a tower been built up with sublime merits for men to climb' (Böckh); cf. *Frag.* 197 πότερον δίκαια τεῖχος ὕψιον, | ἧ σκολιαῖς ἀπάταις ἀναβαίνει | ἐπιχθόνιον γένος ἀνδρῶν —and O. 8. 27, where Aegina is called ξένοισ κίονα, also N. 9. 47. The virtues of the worthies of Aegina are both a conspicuous

- 45 3 πύργος ὑψηλαῖς ἀρεταῖς ἀναβαίνειν.  
 4 πολλὰ μὲν ἀρτιεπῆς  
 5 γλῶσσά μοι τοξεύματ' ἔχει περὶ κείνων  
 6 κελαδέειν· καὶ νῦν ἐν Ἄρει μαρτυρήσαι κεν πόλις  
 Ἄϊαντος ὀρθωθεῖσα ναύταις 60  
 Ἄντ. γ'.
- 1 ἐν πολυφθόρῳ Σαλαμὶς Διὸς ὄμβρω  
 50 2 ἀναριθμῶν ἀνδρῶν χαλαζιέντι φόνῳ.  
 3 ἀλλ' ὅμως καύχημα κατάβρεχε σιγᾶ· 65  
 4 Ζεὺς τά τε καὶ τὰ νέμει,  
 5 Ζεὺς ὁ πάντων κύριος. ἐν δ' ἐρατεινῷ  
 6 μέλιτι καὶ τοιαῖδε τιμαὶ καλλίνικον χάρμ' ἀγαπάζοντι.  
 μαρνάσθω τις ἔρδων 70

glory to the isle and an example by following which her sons may reach the height of renown.

46 μὲν For μὲν...ἀλλ' ὅμως, *v.* 51, cf. I. 3. 25, and note, O. and P. p. xxvii.

47 τοξεύματ' A similar metaphor follows the mention of Achilles' exploits, O. 2. 83, cf. O. 1. 112. Cf. Aesch. *Suppl.* 455 γλῶσσα τοξεύσασα μὴ τὰ καιρία. κείνων Æginetans—a generalized reference to *vv.* 43, 44.

48 κελαδέειν For this infinitive and ἀναβαίνειν cf. *Madv.* § 148 *b*, rem. 3. *miss.* κελαδῆσαι, Bergk κελάρυσαι. πόλις Ἄϊαντος Cf. N. 4. 48. ὀρθωθεῖσα A nautical metaphor 'righted by the mariners.' *Mezger* compares *v.* 44.

49 For Διὸς ὄμβρος cf. *Il.* 5. 91, *Hés. W. and D.* 488 Τῆμος Ζεὺς ὄει τρίτῳ ἤματι, μηδ' ἀπολήγοι, 626. For the kind of metaphor N. 9. 38, and for χαλ. φον. (*v.* 50) cf. I. 6. 27 χάλαζαν αἵματος. For order cf. I. 5. 18.

51 κατάβρεχε 'Drown,' rather than 'moisten,' 'steep.' Cf. *Frag.* 225, μὴ σιγᾶ βρεχέσθω.

52 τά τε καὶ τά Cf. I. 3. 51, P. 7. 22. *miss.* τά δέ (and τάδε) καὶ τά.

53 Cf. *Frag.* 118 θεὸς ὁ τὰ πάντα τεύχων. ἐν δ' ἐρατεινῷ | μέλιτι 'In the sphere of lovely honey (song, cf. O. 11. 98 μέλιτι | εὐάνορα πόλιν καταβρέχων, and κιννάμεν *v.* 25 *supra*), honors also such as this (*i.e.* victories in games) love a joyous song of victory.' For ἐν cf. O. and P. p. 37, N. 1. 34. *Edd.* generally join ἐν ἐρ. μέλ. with καλλίνικον χάρμα (for ἐν *Mezger* quotes *v.* 27, O. 5. 19, N. 11. 17, O. 1. 15, the last reference being apparently a slip). N. 11. 17 ἐν λόγοις αἰνεῖσθαι = 'to be praised in discussions.' In the other two cases, as in O. 7. 12, N. 3. 79 (which last is the closest parallel to the alleged construction), this use of ἐν occurs in connexion with musical instruments. *Dissen* says "χάρμα ἐν μέλιτι, *h. c.* μελιτόεν, cf. *alia ap. Schaefer. ad Longum p.* 404."

54 τοιαῖδε τιμαὶ Two Scholl. bear witness to a reading τοιαῖδε τιμᾶ, which Bergk adopts. ἔρδων Cf. N. 7. 11 note.

55 α ἀμφ' ἀέθλοισιν γενεὰν Κλεονίκου  
 β ἐκμαθῶν· οὔτοι τετύφλωται μακρὸς  
 γ μόχθος ἀνδρῶν· οὐδ' ὀπόσαι δαπάναι  
 δ ἐλπίδων ἔκνισ' ὄπιν.  
 ε αἰνέω καὶ Πυθέα ἐν γυιοδάμαιοις

75

55 ἀμφ' Cf. N. 2. 17, 6. 14.  
 Κλεονίκου Cf. N. 5, Introd.

56 ἐκμαθῶν We should say 'Let anyone learn well before he strives.' Cf. Thuk. 1. 20. 3 *τύραννον ὄντα ἀποθανεῖν*, Shilleto's note, and Dém. 530 *χορηγὸς ὦν ταῦτ' ἐπεπύθειν*. For *τις* (v. 54) Prof. Seymour wrongly compares I. 7. (8.) 1. *τετύφλωται* 'Hath sunk into obscurity,' cf. Simon. *Frag.* 4. 4, 5 *ἐντάφιον δὲ τοιοῦτον οὔτ' εὐρώς | οὔθ' ὁ πανδαμάτωρ ἀμανρώσει χρόνος*.

57 ἀνδρῶν 'Its men,' including Lampron with his sons; cf. I. 5. 73.

58 ἐλπίδων Genitive of cause, origin, after *δαπάναι*, as Aristarchos (so Schol.) explained it. ἔκνισ' mss. *ἔκνιζ'*, *ἔκνιξ'*. The Schol. says that Aristarchos (reading *ὀπί*) explained *ἔκνισα τῇ φωνῇ*. The reading *ὀπίν* gives a much better sense. The frequentative aorist is appropriate to the recurring irritation of expenses. Render 'check by frequent chafing their regard' (for games or for deities as shown most conspicuously in devotion to games). The nom. to *ἔκνισ'* is the substantive clause *ὀπόσ. δαπ. ἐλπ.*

59 ἐν γυιοδάμαιοις Generally taken, after Hermann, with *χερσί*, giving the most flagrant violation of usual order to be found in Pindar. The two old mss. give *φυλακίδα (-αν)*. The Schol. took *γυιοδάμαιοις* for *ἀθληταῖς* (so too Mommsen), a notion which may have led to the corruption of *πλαγαῖς* to *πλαγῶν* (mss.). The alteration *πλαγαῖς* is Hartung's. Render 'I declare in

praise of Pytheas too (as well as of Phylakidas) that Phylakidas kept on a straight course amid crushing blows, an antagonist skilled in fight by-reason-of-his-intelligence.' For *χερσί*='in boxing and wrestling' cf. P. 10. 23, v. 9 *supra*. I take this difficult and much-disputed passage to mean simply that Phylakidas never got 'wild' in his fighting, but in spite of 'punishment' persevered in his clever tactics—thanks in part at least to his elder brother Pytheas, who either trained him or practised with him. Those who follow Hermann put a comma after *χερσί* and take *δεξιὸν νόβ ἀντίπαλον* together, but Mommsen (after the Schol.) puts commas before and after *χερσί δεξιόν*, rendering "manibus habilem mente haud indoctiorem." Most Edd. read v. 59 sq. *ἀ. κ. Π. ἐ. γ. | Φυλακίδα πλαγῶν δ. εὐθυπορήσαι* "Phylacidae plagarum cursum recta praeivisse" (Dissen). Bergk conjectures *ἐν* (sive *ἐς*) *γυιοδαμῶν Φυλακίδα πλαγῶν δρόμον εὐθυπορήσαι*. So Christ, except *τοῦ* for *ἐν*. These readings are open to the grave objection that *σοί* ought to refer to *ἀντίπαλον* and to Phylakidas. Nothing but apparent necessity could reconcile Dissen and others to referring the last two verses of the ode to Pytheas. The old mss. seem to show that the scribes of Triclinius' mss. found both proper names in the accusative and altered the second to the dative, perhaps partly because my alteration of the first makes a



60 ἴ Φυλακίδαν πλαγαῖς δρόμον εὐθυπορήσαι  
 ἢ χερσὶ δεξιὸν νόῳ ἀντίπαλον. —  
 ἢ λάμβανέ μοι στέφανον, φέρε δ' εὐμαλλον μίτραν,  
 ἢ καὶ πτερόεντα νέον σύμπεμψον ὕμνον. 80

hiatus (but of an admissible kind, see O. and P. p. 43), and partly because an accusative after αἰνέω seems so natural. Of course *Ἡνθέα* is a *dat. commodi*.

62 The poet bids himself (cf. v. 24 *supra*) take a crown (in spirit) for Phylakidas and send therewith

a fresh ode. μίτραν Cf. N. 8. 15. O. 9. 81. The epithet means 'of fine wool.'

63 πτερόεντα Cf. P. 8. 34, I. 1. 64, 3. 27. Cf. Theognis 237 σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπείρονα πόντον | πωτήση καὶ γῆν πᾶσαν ἀειράμενος.

## ISTHMIAM V. [VI.]

ON THE VICTORY OF PHYLAKIDAS OF AEGINA IN THE  
PANKRATION.

### INTRODUCTION.

THIS ode is in honor of the same person as the preceding ode. It was probably composed soon after the Isthmian games immediately preceding the battle of Salamis, Ol. 74. 4, B.C. 480, certainly not later than this date. It is clear that it was composed pretty soon after Nem. 5. Prof. Jebb, *Journ. of Hellen. Stud.* June, 1882, p. 35, says: "In the fifth Isthmian ode, Pindar gives a most brilliant treatment to the initial episode of the very theme which occupied the east pediment of the temple at Aegina—Heracles coming to seek the aid of Telamon against Troy, when Telamon gave his guest 'a wine-cup rough with gold,' and Heracles prophesied the birth and prowess of Ajax. Here then is a case in which we can conceive that the poet's immediate theme may have occurred to his mind as he gazed on the sculptor's work in the splendid entablature of the temple; and we recall Pindar's own comparison of an opening song to the front of a stately building," O. 6. 3, 4. The ode was in all probability sung at a banquet in Lampon's house.

There are reminiscences of N. 5 and several recurrences. The exact respersions are—*Φυλακίδα* vv. 57, 7 (resolution does not occur in any other position),—*φθογγα* vv. 34, 9, *ὄ* vv. 41, 16.

The compounds which seem to have been coined for this ode are *χαλκοχάρμας*, *καρτεραίχμας*, *χαλκοδάμας* (-ντ-), *χρυσόπεπλος*. The mode is Dorian; the metres are dactylo-epitritic.

The strophe consists of two antithetic mesodic periods, *vv.* 1—4 and *vv.* 5—9. The epode is unsymmetrical.

STROPHE.		EPODE.	
1. — :	<i>B.A.' 5.</i>	1.	<i>B.A.' 5.</i>
2.	<i>C.   - ∪ ∪   - ∧ 4.2.</i>	2.	<i>B.A. 5.</i>
3.	<i>C.   - ∪ ∪   A.*B. 4.4.2.</i>	3.	<i>C. † A.' 7.</i>
4.	<i>B.A.' 5.</i>	4.	<i>C.A.B. 9.</i>
5. — :	<i>C.' † 4.</i>	5.	<i>C. † A.' 7.</i>
6.	<i>: A.B.   - ∪ ∪   - ∧ 5.2.</i>	6. — :	<i>B.A.B.' 7.</i>
7.	<i>B.C.' 6.</i>	7.	<i>B.A.'B.'C' 11.</i>
8. — :	<i>B.A.B.' 2.5.</i>		
9. — :	<i>C. 4.</i>		

ANALYSIS.

*vv.*

- 1—9. Comparison of this ode and Nem. 5 (composed for Phylakidas' elder brother) to the second and first libations at a banquet, and expression of hope that the third libation may be poured out to Olympian Zeus in honor of a victory gained by one of Lampon's family at Olympia.
- 10—13. For when a man (as is the case with Lampon) grudges no pains or expense in earning distinctions and the deity gives him renown, he has reached the utmost limits of prosperity.
- 14—16. Lampon prays that he may feel the satisfaction brought by such success before he is visited by death or old age.
- 16—18. May Klôthô attend to his entreaties.
- 19—21. The poet must laud the Aeakidae when visiting Aegina.
- 22, 23. Broad roads carry their fame all over the world.
- 24—35. All have heard of Pêleus, Aias, and Telamon, the companion of Hêrakles on his expedition against Troy and the Meropes of Kôs and Alkyoneus.

\* Incisio after first foot.

† Incisio four times, caesura after the next syllable in the other verses.

‡ Incisio.

- 35—56. Hérakles, when he went to summon Telamon to this expedition, found him feasting; and, being invited to pour out the first libation, prayed for strength and courage for Telamon's son. He interprets the good omen sent in answer, the appearance of an eagle, and proposes the name Aias accordingly.
- 55—58. Pindar can now say no more about the Aeacid heroes, as he has to sing of the victorious brothers and their uncle.
- 58, 59. The ode shall proceed with Argive brevity.
- 60—66. Praise of the three victors just mentioned.
- 66—73. Praise of Lampron for hospitality, moderation, prudence of speech, and patient encouragement of athletes.
- 74, 75. The poet offers the family a draught from the fountain of Dirke which was raised by Mnêmosynê.

Στρ. α΄.

- 1 Θάλλοντος ἀνδρῶν ὡς ὅτε συμποσίου  
 2 δεύτερον κρατήρα Μοισαίων μελέων  
 3 κίρναμεν Λάμπωνος εὐάθλου γενεᾶς ὑπερ, ἐν Νεμέᾳ  
     μὲν πρῶτον, ᾧ Ζεῦ,  
 4 τὴν ἄωτον δεξάμενοι στεφάνων,

1 **θάλλοντος** Cf. Hom. *δαίτα θάλειαν*, *Il.* 7. 475; *εἰλαπίνη τεθαλυίη*, *Od.* 11. 415. ὡς ὅτε Cf. *O.* 6. 2.

2 **δ δεύτερον** For the three customary libations cf. Aesch. *Ag.* 245 [237 P. note], and the following Schol. on our passage, *εὐχεται τὸν τρίτον τῶν ῥόδων κρατήρα κεράσαι, νικῆσαντος αὐτοῦ τὰ Ὀλύμπια· τὸν δὲ τρίτον κρατήρα Διὸς Σωτήρος ἔλεγον, καθὰ καὶ Σοφοκλῆς ἐν Νηπιλίῳ· "Ζεὺς πανσιλυπε, καὶ Διὸς σωτηρίου | σπονδὴ τρίτου κρατήρος·" τὸν μὲν γὰρ πρῶτον Διὸς Ὀλυμπίου ἐκίρνασαν, τὸν δὲ δεύτερον ἠρώων, τὸν δὲ τρίτον Διὸς Σωτήρος καθὰ καὶ Αἰσχυλὸς ἐν Ἐπιγόνοις "λοιβὰς Διὸς μὲν πρῶτον ὄραλον γάμου | Ἦρας τε." εἶτα· "τὴν δεύτεραν γε κρᾶσιν ἤρωσιν νέμω." εἶτα· "τρίτον Διὸς Σωτήρος εὐκταλαν λίβα." Hence Aeschylos calls Ζεὺς "σωτήρ τρίτος" *Suppl.* 27, *Eum.* 759, 760.*

Pindar's first bowl of song was N. 5. For the metaphor cf. *I.* 4. 25. **Μοισαίων** *ms.* *μοισέων*.

3 **Λάμπωνος** Cf. N. 5, *Introd.* μὲν Taken up by *αὔτε v.* 5, cf. *O.* and *P.* p. xxvii.

4 **τὴν** *ms.* give text. Many edd. *τὴν γ΄*. The particle certainly emphasises the pronoun, for, having begun by winning in games sacred to Zeus, they may hope for the third victory under the auspices of Zeus of Olympia. But for the sense γ΄ is not really wanted, and though *τὴν* is short, *P.* 1. 29, N. 10. 30, the form *τείν* shows that it may be long. For this dat., and *δεσπότη Νηρείδεσσι τε (v. 5)*, cf. *P.* 4. 21, *O.* 13. 29. **ἄωτον...στεφάνων** Cf. *O.* 5. 1, 9. 19. Here the expression is not quite superlative, 'a choice crown.'

- 5 5 νῦν αὐτε, Ἴσθμοῦ δεσπότη,   
 6 Νηρείδεσσί τε πεντήκοντα παίδων ὄπλοτάτου   
 7 Φυλακίδα νικῶντος. εἴη δὲ τρίτον 10  
 8 σωτῆρι πορσαίνοντας Ὀλυμπίῳ Λίγιναν κατὰ   
 9 σπένδειν μελιφθόγοις αἰοδαῖς.   
Ἄντ. α΄.
- 10 1 εἰ γάρ τις ἀνθρώπων δαπάνᾳ τε χαρεῖς   
 2 καὶ πόνῳ πράσσει θεοδμάτους ἀρετάς, 15  
 3 σύν τέ Φοι δαίμων φυτεύει δόξαν ἐπήρατον, ἐσχατιαῖς   
 ἤδη πρὸς ὄλβου   
 4 βάλλετ' ἄγκυραν θεότιμος ἐών.   
 5 τοίαισιν ὄργαις εὐχεται 20
- 15 6 ἀντιάσαις αἶδαν γῆράς τε δέξασθαι πολὺν

7 εἴη For the acc. πορσαίνοντας cf. O. 1. 115, P. 2. 96, N. 7. 25, I. 1. 64, Od. 2. 310, 16. 243, Aristoph. *Acharn.* 1079: with dat. Theognis 1153: for suppression of pronoun cf. P. 1. 29, 2. 83. τριτόν Sc. κρατήρα.

8 πορσαίνοντας Sc. ἡμᾶς, i.e. the poet alone or with the chorus included. Ὀλυμπίῳ Not immediately 'of Olympus' but of Olympia. Of course Olympia was named from Zeus of Olympos. κατὰ σπένδειν A metrical tmesis. He 'pours over Aegina' the wine of song (cf. v. 21 *infra*), as he pours (in fancy) the material wine on her soil. For the compound and construction cf. Eur. *Orest.* 1239 δακρύοις κατασπένδω σ', 'I make a libation over thee (the dead Agamemnon) with tears.' Secondly the meaning 'to honor with offerings of tears' (L. and S.) is right, but κατασπένδω Δία would not be likely to occur.

9 μελιφθόγοις Appropriate, as wine was sweetened with honey. For metaphor cf. N. 3. 77.

10 δαπάνᾳ Cf. I. 1. 42, 4. 57.

11 πράσσει 'Achieves,' cf. I. 4. 8, P. 2. 40, O. and P. p. xxvii. ἀρετάς 'Distinctions,' cf. N. 5. 53, I. 1. 41. Perhaps θεοδμάτους suggested the metaphor of I. 4. 45. Cf. Bacchyl. 17. 125 εὐθυμία νεοκτίτω.

12 σύν τέ 'And if at the same time,' cf. Eur. *Herc. Fur.* 785, but cf. Soph. *Oed. R.* 347. Φοι Dat. κομποδῖ. φυτεύει Cf. P. 4. 69, θεόπομποι σφισιν τιμὰι φύτευθεν, N. 8. 17. ἐσχατιαῖς So the best ms. and Schol. Böckh ἐσχατιαῖς. Cf. O. 3. 43, P. 10. 28, N. 3. 21, 22, I. 3. 29, 30.

13 βάλλετ' For βάλλεταί.

14, 15 ὄργαις 'With such feelings' i.e. the feelings of restful thankfulness appropriate to the condition just described; dat. of attendant circumstances. ἀντιάσαις δέξ. 'May encounter and welcome.' Both metre and better sense forbid 'having encountered such feelings' or my former version. For δέξασθαι cf. *Il.* 18. 115 κῆρα δ' ἐγὼ τότε δέξομαι, ὁππότε κεν δῆ | Ζεὺς ἐθέλη τελέσαι ἧδ' ἀθάνατοι θεοὶ ἄλλοι.



7 ὁ Κλεονίκου παῖς· ἐγὼ δ' ὑψίθρονον

8 Κλωθὴ κασιγνήτας τε προσεννέπω ἐσπέσθαι κλυταῖς 25

9 ἀνδρὸς φίλου Μοίρας ἐφετμαῖς.

Ἐπ. α'.

a ὕμμε τ', ὦ χρυσάρματοι Αἰακίδαι,

20 ὁ τέθμιόν μοι φαμὶ σαφέστατον εἶναι

c τάνδ' ἐπιστείχοντα νῆσον ραινέμεν εὐλογίαις. 30

d μυρῖαι δ' ἔργων καλῶν τέτμηθ' ἑκατόμπεδοι ἐν σχερῶ  
κέλευθοι,

e καὶ πέραν Νείλοιο παγᾶν καὶ δι' Ὑπερβορέους·

**17 ἐσπέσθαι** MSS. σπέσθαι. Edd. after Pauw the late Epic ἐσπεσθαι. Bacchylides' recently recovered odes present many words and forms of which we have had only late examples hitherto. My suggestion 'πισπέσθαι' was due to careless disregard of the metre. κλυταῖς 'Loud,' cf. O. 14. 19, κλυτὰν...ἀγγελίαν, and I. 6. 19.

**18 ἀνδρός** Lampon. Μοίρας For position cf. Σαλαμίς, I. 4. 49. ἐφετμαῖς Here 'entreaties,' 'urgent prayers,' cf. *Il.* 1. 495 Θέτις δ' οὐ λήθητ' ἐφετμῶν | παιδὸς ἐοῦ. The word usually means the 'behests' of a superior.

**19 ὕμμε** Acc. after ραινέμεν. τ' For καὶ or δέ cf. Soph. *Ajax* 1182 ὑμεῖς τε and Jebb's note. The poet lays an injunction on the Μοῖραι and then virtually lays an injunction on himself, so that the continuity admits of τε. Moreover there is a continuity of idea between ἀνδρὸς φίλου and the Aeacid heroes.

**χρυσάρμ.** Cf. Bacchylides, celebrating Pytheas' Nemean victory, 13. 161, ἄ χρυσάρματος | σεμνὰ μεγάθυμος Ἀθῆνα (perhaps earlier than I. 5). But Bacchylides may be mischievously applying to Aegina Pindar's epithet of Thèba and Thebes.

**20 τέθμιον** 'A most clear prescription,' 'most clearly prescribed.' Cf. O. 7. 88, 13. 29, N. 4. 33, 10. 33.

**21 τάνδ'** For this pronoun not implying the poet's presence cf. P. 9. 91, O. 8. 25; but here the whole tone of the ode suggests that the poet was present. ἐπιστείχοντα For the change of case from the dat. μοι cf. O. 1. 10, I. 1. 46. ραινέμεν For metaphor cf. *vv.* 8, 9 *supra*, I. 3. 90, O. 11. 97 κλυτὸν ἔθνος | Λοκῶν ἀμφέπεσον μέλιτι | εὐάνορα πόλιν καταβρέχων, N. 1. 13.

**22 μυρῖαι...κέλ.** Cf. I. 3. 19. τέτμηθ' Much of the ancient Greek road-making consisted in cutting rock. For metaphor cf. O. 6. 73. Cf. Bacchyl. 10. 37 ματεύει | δ' ἄλλ[ος ἀλλοί]αν κέλευθον, | ἂν τί[ς εὐ τάμν]ων ἀριγνώτοιο δόξας | τεύξεται. But the restoration of the participle is doubtful; στείχων is as likely as τάμνων. Cf. I. 2. 33, N. 7. 50, 51, and especially N. 6. 47. ἑκατόμπ. ἐν σχερῶ A hundred feet broad continuously. ἐν σχερῶ Cf. N. 1. 69.

**23** Cf. I. 2. 41. This is a stronger expression, meaning beyond the furthest regions known (by name) to the Greek, south and north. The slaughter of Memnon

25 *f* οὐδ' ἔστιν οὕτω βάρβαρος οὔτε παλίγγλωστος πόλις, 35  
*g* ἄτις οὐ Πηλέος ἀΐει κλέος ἥρωος, εὐδαίμονος γαμβροῦ  
 θεῶν,

Στρ. β'.

1 οὐδ' ἄτις Αἴαντος Τελαμονιάδα  
 2 καὶ πατρός· τὸν χαλκοχάρμαν ἐς πόλεμον  
 3 ἄγε σὺν Τιρυνθίοισι πρόφρονα σύμμαχον ἐς Τροίαν,  
 ἥρωσι μόχθον, 40  
 4 Λαομεδοντεῖαν ὑπὲρ ἀμπλακίαν  
 30 5 ἐν ναυσὶν Ἀλκμήνας τέκος.  
 6 εἶλε δὲ Περγαμίαν, πέφνευ δὲ σὺν κείνῳ Μερόπων 45  
 7 ἔθνεα, καὶ τὸν βουβόταν οὔρεϊ φύσιν  
 8 Φλέγραισιν εὐρών Ἀλκουνῆ σφετέρας οὐ φείσατο  
 9 χερσὶν βαρυφθόγγιοι νευρᾶς 50  
 Ἄντ. β'.

35 1 Ἑρακλῆς. ἀλλ' Αἰακίδαυ καλέων

by Péléides spread the fame of Péléus to the south, perhaps there was a legend that Telamon was with Hérakles on one or both of his journeys to the Hyperboreans (cf. O. 3. 13—34). But the expression does not require this particular interpretation, cf. I. 3. 55.

24 παλίγγλωστος Schol. ἀλόκοτος.

25 ἀΐει mss. ἀΐει. Schol. Vet. κατακούει. Note the resolved dactyl -εος ἀΐ. γαμβροῦ Cf. N. 5. 37.

26 ἄτις Sc. οὐκ ἀΐει.

27 τὸν I.e. Τελαμῶνα. χαλκοχάρμαν As Telamon was ὀπλίτης this epithet may be in apposition with τὸν, not in agreement with πόλεμον.

28 Τροίαν mss. τροίαν. The phrase ἥρωσι μόχθον (in apposition with Τροίαν) refers to both Trojan wars. μόχθον Cf. I. 7. 11.

29 mss. give -τίαν, -κίαν. Kayser gives the text after the Schol.

30 For the late position of the subject cf. vv. 35, 40 *infra*, O. 11. 30, 34, O. and P. p. xxv.

31 Περγαμίαν Sc. γῆν. Cf. Eur. *Phoen.* 571 φέρ' ἦν ἔλγης γῆν τῆνδ'...τροπαία πῶς ἀναστήσεις Διῖ; 573 ἐλῶν πάτραν. κείνῳ Τελαμῶνι. For theme cf. N. 4. 25—30. Μερόπων Men of Kos. As Hérakles was worshipped at Kos as Alexis (Mezger), the Meropes whom he conquered may have been Egyptian or Carian or Phoenician oppressors of Greek inhabitants.

32 βουβόταν So called because he had 'lifted' the cattle of Hélios from Erythia. For the epithets with and without the article cf. O. and P. p. xxiv. For the simile cf. *Il.* 13. 754 ὠρμήθη δρεῖ νιφέντι ἐοικῶς (of Hektor).

33 Φλέγραισιν In Thrace, cf. N. 1. 67. σφετέρας I.g. εἶς, see L. and S.

35 καλέων Is this future?

2 ἐς πλόον τοῦτον κύρησεν δαινυμένων.

3 τὸν μὲν ἐν ῥινῶ λέοντος στάντα κελήσατο νεκταραίαι  
σπονδαῖσιν ἄρξαι 55

4 καρτεραίχμαν Ἀμφιτρουωνιάδαν,

5 ἄνδωκε δ' αὐτῷ φέρτατος

40 6 οἰνοδόκον φιάλαν χρυσῷ πεφρικυΐαν Τελαμών,

7 ὁ δ' ἀνατείναις οὐρανῷ χεῖρας ἀμάχους 60

8 αὐδάσε τοιοῦτον ῥέπος· Εἴ ποτ' ἐμᾶν, ὦ Ζεῦ πάτερ,

9 θυμῷ θέλων ἀρᾶν ἄκουσας,

Ἐπ. β'.

a νῦν σε, νῦν εὐχαῖς ὑπὸ θεσπεσίαις

45 b λίσσομαι παῖδα θρασὺν ἐξ Ἐριβοίας 65

c ἀνδρὶ τῷδε, Ξεῖνι', ἄμαρ μοιρίδιον τελέσαι·

**36** ἐς πλόον To the above-mentioned voyage. The old Vatican ms. reads ἐς πλόον κήρυσσε δαινυμένων, leaving a lacuna of a spondee's length before the last word; Triclinian mss ἐς πλόον κύρησε πάντων δαινυμένων. Mommsen from Schol. ἐ. π. τοῦτον κύρησεν δαινυμένον. Pauw ἐ. π. κήρυσεν ἀστῶν δαινυμένων. From the Schol. I get ἐ. π. τοῦτον κύρησεν δαινυμένον. The τοῦτον is natural as the account goes back to the beginning of the story of the Trojan expedition.

**37** ἄρξαι Mezger compares for the construction with dat. N. 2. 25, where ἀδυμελεῖ φωνῶ is most likely, as I explain, dative of manner. The Schol. says that this scene is ἐκ τῶν μεγάλων Ἱοιῶν (see L. and S. ἡοῖος, II.).

**39, 40** φέρτατος ... Τελαμών For order cf. O. and P. p. xxv. πεφρικυΐαν 'Embossed,' 'rough,' cf. Verg. *Aen.* 12. 87 *auro squa-lentem alboque orichalco...loricam*, 9. 263 *aspera signis pocula*. According to a Schol. Aristarchos said the metaphor was from a boar,

φρίξας εὐλοφίην (*Od.* 19. 446).

**41** οὐρανῷ Dat. *termini*. Cf. O. and P. p. xxvi.

**42** τοιοῦτον MSS., old τοιοῦτόν τι, new τοιοῦτόν τ'. Even without a following *f*-*on* can be long, cf. P. 9. 114, N. 1. 51, 69, 6. 60.

**43** θέλων Cf. O. 2. 97, P. 2. 69 (mss. θέλων, some edd. ἐκῶν), 10. 5, N. 10. 84 note.

**44** ὑπὸ For the unusual use of the preposition='by means of' cf. O. 5. 6.

**45** Ἐριβ. Cf. Soph. *Ajax* 569, Bacchyl. 13. 69, N. 7. 84.

**46** Old Vat. ms. ἀνδρὶ τοῖδε ξείνον ἄμον, μ. τ. Old Medicean ms. ἀνδρὶ τόνδε κείνον ἄμον μ. τ. Triclinian mss. ἀνδρὶ τῷ δε, ξείνον ἄμον μ. τ. Hermann and Böckh follow these last mss. except in reading τῷδε for τῷ δε, interpreting 'a son to make my friend perfectly happy.' For ξ. ἀ. Rauchenstein would read ξεινοσίμω, Schnitzer ξεῖνιόν μου. Bergk ἀνδρα τόνδε ξείνον ἄμον μ. τ. and also ἀνδρὶ τῷδε ξυνόδαμον, a monstrosity suggested by the absolutely irrelevant ὁμόδαμον, O. 9. 44. I propose the text or κείνον ἄμαρ

α τὸν μὲν ἄρρηκτον φυάν, ὥσπερ τόδε δέρμα με νῦν  
 περιπλανᾶται  
 β θηρός, ὃν πᾶμπρωτον ἀέθλων κτεῖνά ποτ' ἐν Νεμέᾳ· 70  
 γ θυμὸς δ' ἐπέσθω. ταῦτ' ἄρα φοι φαμένῳ πέμψεν θεὸς  
 50 δ ἀρχὸν οἰωνῶν μέγαν αἰετόν· ἀδεῖα δ' ἔνδον νιν ἔκνιξεν  
 χάρις,

Στρ. γ'.

1 εἶπέν τε φωνήσαις ἄτε μάντις ἀνήρ· 75  
 2 Ἔσσεταί τοι παῖς, ὃν αἰτεῖς, ὦ Τελαμών·  
 3 καὶ νιν ὄρνιχος φανέντος κέκλετ' ἐπόνυμον εὐρυβίαν  
 Αἴαντα, λαῶν  
 4 ἐν πόνοις ἔκπαγλον Ἐνυαλίον. 80  
 55 5 ὡς ἄρα φειπὼν ἀντίκα  
 6 ἔζειτ'. ἐμοὶ δὲ μακρὸν πύσας ἀναγήσασθ' ἀρετάς·

μοιρίδιον, comparing P. 4. 255 καὶ ἐν ἀλλοδαπαῖς | σπέρμ' ἀρούραις του-τάκις ἡμετέρας ἀκτίνας ὄλβου δέξατο μοιρίδιον | ἄμαρ ἢ νύκτες. Cf. also μόρσιμος αἰών, of Eraphos' birth, Aesch. *Suppl.* 47. My proposed temporal acc. ἄμαρ is amply justified by τὴν αὐτὴν ἡμέραν Soph. *Oed. Col.* 433, see Jebb on *Oed. R.* 1138. Note that τελέσαι is to be referred to Ζεὺς τέλειος, who was usually invoked before the first libation, a similar use being found in Eur. *Bacch.* 100 ἔτεκεν δ' ἀνίκα Μοῖραι τέλεσαν τανρόκερων θεόν.

47 τὸν μὲν 'To make him.' Zeugma with τελέσαι. The particle μὲν is to be taken with φυάν, correlative with θυμὸς δέ, v. 49, cf. N. 9. 39. ἄρρηκτον 'Stout,' 'stalwart,' not 'invulnerable.' Pindar seems to have told elsewhere of Aias having been wrapped up in Hérakles' lion's skin and thereby rendered invulnerable, cf. Schol. *Arg. ad Soph. Ai.* φυάν For the meaning 'physique' cf. I. 6. 22, cf. also φύσιν, N. 6. 5, I. 3. 67.

ὥσπερ For the compendious construction cf. N. 9. 41.

48 πᾶμπρωτον ἀέθλων Cf. Bacchyl. 9. 7 ff. μελοδαῖκταν | θρέψεν ἁ λευκώλενος | Ἴηρα περικλειτῶν ἀέθλων | πρῶτον Ἡρακλεῖ βαρύφθογγον λέοντα. Accusative of general agreement. Cf. O. 2. 4.

49 θυμὸς δ' ἐπέσθω 'And let his spirit correspond.' Cf. O. 2. 22. So Don. Others, 'let the spirit (of a lion) accompany (the lion's strength).' φαμένῳ Cf. N. 9. 43 φάσομαι.

50 Observe the expressive sounds of this line. ἔκνιξεν 'Thrilled him.'

53 'And Zeus calls (idiomatic aorist) him, by a name commemorative of the appearance of the bird, mighty Aias.' Apollodōros gives the same derivation. In Soph. *Ai.* 430—432 we have, as Prof. Jebb rightly says, a pun, not an etymology.

56 μακρόν Cf. N. 10. 4, 19. ἀρετάς Instances of the worth of the folk of Aegina. This verse refers back to v. 22.

7 Φυλακίδα γὰρ ἦλθον, ὦ Μοῖσα, ταμίας  
 8 Πυθία τε κώμων Εὐθυμένει τε· τὸν Ἀργείων τρόπον 85  
 9 εἰρήσεται πα κ' ἐν βραχίστοις.

Ἄντ. γ'.

60 1 ἄραυτο γὰρ νίκας ἀπὸ παγκρατίου,  
 2 τρεῖς ἀπ' Ἴσθμοῦ, τὰς δ' ἀπ' εὐφύλλου Νεμέας,  
 3 ἀγλαοὶ παῖδες τε καὶ μάτρως. ἀνὰ δ' ἄγαγον ἐς φάος  
 οἶαν μοῖραν ὕμνων· 90  
 4 τὰν Ψαλυχιδᾶν δὲ πάτραν Χαρίτων  
 5 ἄρδοντι καλλίστα δρόσῳ,  
 65 6 τὸν τε Θεμιστίου ὀρθώσαντες οἶκον τάνδε πόλιν 95  
 7 θεοφιλῆ ναίοισι. Λάμπων δὲ μελέταν  
 8 ἔργοις ὀπάζων Ἑσιόδου μάλα τιμᾷ τοῦτ' ἔπος,  
 9 υἱοῖσίν τε φράζων παραινεῖ, 100

Ἐπ. γ'.

α ξυνὸν ἄστει κόσμον ἐῷ προσάγων.

70 β καὶ ξένων εὐεργεσίαις ἀγαπάται,  
 γ μέτρα μὲν γνώμα διώκων, μέτρα δὲ καὶ κατέχων·

58 For these names cf. N. 5, *Introd.* τὸν Ἀργείων τρόπον Cf. *Aesch. Suppl.* 200, 273 *μακρὰν γε μὲν δὴ ῥῆσιν οὐ στέργει πόλις.* *Soph. Frag.* 411 *μῦθος γὰρ Ἀργολιστὶ συντέμνει βραχύς.* Dorians of Argolis had colonised Aegina.

59 κ' For κε (*ἄν*) with the future cf. N. 7. 68. The mss. *πα κ'* and *που κ-* suggest *πᾶν* and *πόλλ'* as old variants.

61 τὰς δ' Cf. O. 12. 6 *πόλλ' ἄνω, τὰ δὲ αὐτῶν*, N. 9. 43. Bergk is wrong in limiting the victories to three and putting a comma after *τρεις*, for N. 5. 44 and I. 4. 18 give each of the trio a *Nemean* victory, so that *τὰς δ'* means 'and other three.' A schol. on N. 5 ascribes the third Isthmian victory to Euthymenes, the two others belonging to Phylakidas.

62 Cf. I. 3. 39—42. οἶαν *Exclamatory*, cf. O. 9. 89, 93.

63 Ψαλ. mss. *Ψαλυχιαδᾶν*, but the metre does not admit a resolved long syllable at the end of an epitrite.

64 For metaphor cf. N. 8. 40.

65 ὀρθώσαντες Cf. P. 4. 60, I. 1. 46.

67 *Hês. W. and D.* 411 οὐ γὰρ ἐτῴσιοεργὸς ἀνὴρ *πίμπλησι καλήν, | οὐδ' ἀναβαλλόμενος· μελέτη δὲ τε ἔργον ὀφέλλει.* Pindar of course means athletic exercises by *ἔργοις*.

69 ξυνόν Cf. O. 7. 21, 11. 11.

70 εὐεργεσίαις *Dat. of cause.* Cf. O. 9. 83, I. 6. 15.

71 For the repetition of a word with *μὲν...δέ* cf. I. 3. 8. For sentiment cf. *Hês. W. and D.* 694 *μέτρα φυλάσσεσθαι· καιρὸς δ' ἐπὶ πᾶσιν ἄριστος.*



α γλῶσσα δ' οὐκ ἔξω φρενῶν· φαίης κέ νιν ἀνδράσιν  
 ἀεθληταῖσιν ἔμμεν 105

ε Ναξίαν πέτραις ἐν ἄλλαις χαλκοδάμαντ' ἀκόναν.

75 ς πίσω σφε Δίρκας ἄγνον ὕδωρ, τὸ βαθύζωνοι κόραι  
 γ χρυσοπέπλου Μναμοσύνας ἀνέτειλαν παρ' εὐτειχέσιν  
 Κάιδμου πύλαις. 110

**72** οὐκ ἔξω φρενῶν 'Does not go beyond the bounds of wisdom.' Schol. οὐ προπετῶς φθέγγεται. Mezger, 'does not say one thing and mean another.' φαίης, κ.τ.λ. MSS. φαίης κέ νιν ἀνδρ' (ἄνδρα) ἐν ἀθληταῖσιν. Heyne, Hermann, Böckh, φ. κ. ν. ἀνδράσιν ἀθ. Mommsen, φ. κ. Μένανδρον ἐν ἀεθλ., after the Triclinian gloss, τὸν ἀλείπτῃν Μένανδρον εἶναι ἔξοχον, which is a wrong interpretation drawn from N. 5. 48. Bergk gives the text. So the Schol. εἶποι δ' ἂν τις αὐτὸν τὸν Λάμπωνα, εἶναι τοιοῦτον ἄνδρα ἐν τοῖς ἀθληταῖς, οἶαν, κ.τ.λ. The Schol., however, needlessly regards Lampon as a trainer.

**73** Ναξίαν The Schol. says that the best whetstones were those of Naxos in Crêtê. χαλκοδάμαντ'

For this termination in the feminine gender cf. ἀνδροδάμαντ' 'Εριφύλαν N. 9. 16, ποταμίᾳ 'Ακράγαντι P. 6. 6.

**74** πίσω I will offer them as my ξείνιον a draught. For the future referring to the time of recitation cf. O. 11. 79, 84, P. 9. 89. The causal forms πίσω, ἐνέπισε (Frag. 88) are referred to the late πιπίσκω by lexicographers. For the double accusative cf. ποτίζω. σφε The Psalychidae. Pindar's house was near the fountain of Dirke.

**75** χρυσοπέπλου Our phrase 'golden memories' recommends this epithet to us, but very likely it recalled some celebrated picture or piece of sculpture in Pindar's time. εὐτειχέσιν 'Of the well-built walls.'

## ISTHμία VI. [VII.]

### ON THE VICTORY OF STREPSIADAS OF THEBES IN THE PANKRATION.

#### INTRODUCTION.

STREPSIADAS, a Theban, nephew of Strepsiadās son of Diodotos, probably gained the victory celebrated in this ode at the Isthmian festival of O. 81. 2, April, B.C. 456, soon after the disastrous defeat of the Thebans by the Athenians at Oenophyta, which threw the government of Thebes into the hands of the democratic party. In this battle Strepsiadās the elder, maternal uncle of the victor, had fallen (*vv.* 24—36).

Mezger's theory that the ode was written between the victory of Tanagra and the defeat of Oenophyta is preposterous. Never before or since was a patriot who died in the arms of victory so cheated of his dues, as the senior Strepsiadās would have been, if this theory could hold. And fancy a poet saying of his country shortly after a great national victory *παλαιὰ εὔδει χάρις, ἀμνάμονες δὲ βροτοί*, *vv.* 16 f. No! the Isthmian victory of a Theban gives the Theban poet courage to rise *de profundis* and recall the ancient glories of his country which had been obscured by defeat.

The divisions of the ode fall after *v.* 22 and in *v.* 39.

There is an exact responson *ἐνανθέα vv.* 51, 34, cf. *v.* 24 and *ἐξικέσθαι* occurs *vv.* 19, 44.

The compounds which seem to be coined for this ode are *ἐρυχάιτας*, *ἰππόμητις*, *ἀκάμαντολόγχας*.

The mode is Lydo-Aeolian; the metre is logaoedic. The strophe containing two inverted periods, *vv.* 1—4, consisting of first glyconics and choreic tripodies, 4.4.3.3.4.4 and *c.* 5, with mesode and epode,

=3.4.3.3. The epode also presents two periods; *vv.* 1, 2 palinodic, *vv.* 3—7 unsymmetrical or antithetic with mesode and epode. There are six instances of the form of the second Pherecratic while verses 3 and 6 are first Pherecratics.

STROPHE.

1. ω : ~ ~ | - ~ | - > | - > ] 1st Glyc.
2. ~ : ~ ~ | - ~ | - ~ | - ~ || ~ | - ~ | - ^ ]  
1st Glyc. + 3 chor.
3. ~ | - ~ | - ~ || ~ ~ | - ~ | ~ | - ^ ]  
3 chor. + 1st Glyc.
4. > : ~ ~ | - ~ | - ~ | - > ] 1st Glyc.
5. - > | ~ ~ | - ~ || - > | ~ ~ | - ~ | - > || - ~ |  
~ ~ | - > || - ~ | - ~ | - ^ ]

EPODE.

1. - ~ | ~ ~ | - ~ || - ~ | - ~ | - ^ ] 2nd Pher. + 3 chor.
2. ~ | ~ ~ | - ~ || ~ | ~ ~ | - > ] 2nd Pher. + 2nd Pher.
3. > : ~ ~ | - ~ | - ^ ] 1st Pher.
4. ω : ~ ~ | - ~ | - ~ | - > ] 1st Glyc.
5. - ~ | ~ ~ | - ~ || - ~ | ~ ~ | - ~ | - ^ ]  
2nd Pher. + 2nd Glyc.
6. ~ ~ | - > | - ^ ] 1st Pher.
7. ~ | ~ ~ | ~ || ~ | ~ ~ | - ^ ] 2nd Pher. + 2nd Pher.

ANALYSIS.

*vv.*

- 1—15. Thébâ is asked in which of the ancient glories of Thebes she feels most delight.
- 16—21. But as men forget what is not immortalized in verse, the poet bids the chorus celebrate in song *Strepsiadâs*.
- 21—23. For he has won the prize in the pankration at Isthmos, and is richly endowed by nature and made illustrious by minstrelsy,
- 24—36. And has given delight to his namesake and maternal uncle, who had recently died fighting like a hero for his country.

- 37—39. The poet was bitterly grieved at the defeat and the deaths of his countrymen, but now Poseidon offers him calm after the storm.
- 39—42. A prayer that divine envy may not disturb his tranquil enjoyment of whatever pleasure presents itself as he awaits age and death.
- 42, 43. For all must die alike, but are unequal in fortune.
- 43—47. If a mortal be ambitious, he is too puny to mount to Olympus.
- 47, 48. Sweets unjustly enjoyed are in the issue most bitter.
- 49—51. Invocation to Apollo to grant Strepesias victory at the Pythian games.

Στρ. α'.

- 1 Τίνι τῶν πάρος, ὃ μάκαιρα Θήβα,  
 2 καλῶν ἐπιχωρίων μάλιστα θυμὸν τεδὸν  
 3 εὐφρανας; ἧ ῥα χαλκοκρότου πάρεδρον  
 4 Δαμάτερος ἀνίκ' εὐρυχαίταν  
 5 5 ἄντειλας Διόνυσσον, ἧ χρυσῶ μεσονύκτιον νίφοντα  
 δεξαμένα τὸν φέρτατον θεῶν, 5  
 Ἄντ. α'.

1 ὅπότ' Ἀμφιτρύωνος ἐν θυρέτροις

2 καλῶν ἐπιχωρίων 'Local glories'; the phrase is used in a rather different sense P. 5. 108.

3 ἧ ῥα Cf. P. 9. 37, 11. 38. χαλκοκρότου An epithet of Rhea transferred to Démêtêr, 'worshipped with clash of bronze,' i.e. of cymbals or ἤχεῖα. πάρεδρον The connexion between Dionysos and Démêtêr, wine and corn, is natural: Ter. Eun. 4. 5. 6 sine Cerere et Libero friget Venus. They are represented together on several antique gems. Mariette, *Traité des pierres gravées*, 2. p. 1, Pl. 32.

5 χρυσῶ...νίφοντα 'Snowing gold at midnight.' For the dative cf. I. 4. 50, Nikophon (Athênæos

6. 269 E), νιφέτω μὲν ἀλφίτοις | ψακαζέτω δ' ἄρτοισιν, ὑέτω δ' ἔτνει. For the adverbial use of adjective cf. O. 14. 11, 13. 17. L. and S., regardless of order, joins μεσ. δεξαμένα, but as the legends of Zeus and showers of gold at Argos and Rhodes (O. 7. 34, Philostr. *Imag.* 2. 27 Ῥοδίοις δὲ λέγεται χρυσὸς ἐξ οὐρανοῦ ῥεῦσαι καὶ διαπλήσαι σφῶν τὰς οἰκίας καὶ στενωποὺς νεφέλην ἐς αὐτοὺς ῥήξαντος τοῦ Διός) very likely rested at least partly on a shower of meteors, μεσονύκτιον is quite appropriately attached to νίφοντα. It seems as if one of these stories attached to πολύχρυσοι, ἀγλααὶ Θήβαι.

- 2 σταθείς ἄλοχον μετῆλθεν Ἡρακλείοις γοναῖς; 10  
 3 ἢ ὄτ' ἀμφὶ Τειρεσία πυκιναῖσι βουλαῖς;  
 4 ἢ ὄτ' ἀμφ' Ἴόλαον ἰππόμητιν;  
 10 5 ἢ Σπαρτῶν ἀκαμαντολογχᾶν; ἢ ὅτε καρτερᾶς Ἄδραστον  
 ἐξ ἀλαλᾶς ἀμπέμφας ὀρφανὸν 15  
 Ἐπ. α΄.  
 α μυρίων ἐτάρων ἐς Ἄργος ἵππιον;  
 β ἢ Δωρίδ' ἀποικίαν οὐνεκεν ὀρθῶ  
 γ ἔστασας ἐπὶ σφυρῶ  
 δ Λακεδαιμονίων, ἔλον δ' Ἀμύκλας 20  
 15 ε Λίγυϊδαι σέθεν ἔκγονοι, μαντεύμασι Πυθίοις;  
 ς ἀλλὰ παλαιὰ γὰρ  
 ζ εὔδει χάρις, ἀμνάμονες δὲ βροτοί,  
 Στρ. β΄.  
 ι ὅ τι μὴ σοφίας ἄωτον ἄκρον 25

7 γοναῖς Cf. N. 10. 17. Dative of purpose; Schol. Vet. ἐπὶ ταῖς Ἡ. γ. Cf. Isth. 7. 27. Dissen compares however N. 10. 69 ἐφορμαθείς... ἄκοντι θεῶ.

8 Edd., after Heyne, needlessly read πυκναῖς Τειρεσίαο, but by taking *ι* as *γ* (the accent going back in pronunciation to the preceding syllable) we can keep to the mss. In this line and the next ἢ ὄτ' scans as one long syllable; Mommsen reads ἦ for ἦε in both places. For ἀμφὶ βουλαῖς, ἀμφ' Ἴόλαον, 'concerning,' after εὐφρανας θυμὸν τεύον mentally supplied from above, cf. O. and P. p. xxvi. The construction of ἀμφὶ with two different cases but the same sense in consecutive lines is remarkable.

10 Σπαρτῶν The warriors who sprung from the *sown* teeth of the dragon slain by Kadmos. The five survivors of their internecine fight (Ov. *Met.* 3. 126) helped Kadmos to found Thebes and founded five Theban families. The gen. is causal, cf. Madv. § 61 b, rem. 1.

ἀλαλᾶς Cf. N. 3. 60.

12 For the theme cf. P. 5. 64—76. For the order Δωρίδ' ἀποικίαν... Λακεδαιμονίων cf. I. 3. 36, P. 4. 214—216.

12, 13 ὀρθῶ... ἐπὶ σφυρῶ Cf. Hor. *Epp.* 2. 1. 176 *securus cadat an recto stet fabula talo*, where Orelli quotes Pers. 5. 104 *recto vivere talo*, Eur. *Hel.* 1449 ὀρθῶ βῆμαι ποδὶ. Cf. also Ol. 13. 72 ἀνὰ δ' ἔπαλτ' ὀρθῶ ποδὶ. Kallim. *in Dian.* 128 τῶν δ' οὐδὲν ἐπὶ σφυρὸν ὀρθὸν ἀνέστη.

15 μαντεύμασι Causal dative, cf. I. 5. 70.

16 ἀλλὰ... γὰρ 'But, since...' κώμας' ἐπικτεν, 'then, this being the case, celebrate,' &c. The ἀλλὰ dismisses the topic of the ancient glories of Thebes somewhat sadly, still they are not dead but only asleep, cf. I. 3. 41.

17 ἀμνάμονες A hit at the Lacedaemonians for not helping Thebes before Oenophyta.

18 σοφίας 'Poetry.' ἄωτον Cf. I. 1. 51.



2 κλυταῖς ἐπέων ῥοαῖσιν ἐξίκηται ζυγόν,  
 20 3 κώμαζ' ἔπειτεν ἀδυμελεῖ σὺν ὕμνῳ  
 4 καὶ Στρεψιάδα· φέρει γὰρ Ἴσθμοῖ  
 5 νίκαν παγκρατίου· σθένει τ' ἔκπαγλος ἰδεῖν τε μορφαίεις,  
 ἄγει τ' ἀρετὰν οὐκ αἴσχιον φυᾶς. 30  
 Ἄντ. β'.

1 φλέγεται δὲ ριοπλόκοισι Μοίσαις,  
 2 μάρωϊ θ' ὁμωνύμῳ δέδωκε κοινὸν θάλος,  
 25 3 χάλκασπις ᾧ πότμον μὲν Ἄρης ἔμιξεν, 35  
 4 τιμὰ δ' ἀγαθοῖσιν ἀντίκειται.  
 5 ἴστω γὰρ σαφές, ὅστις ἐν ταῦτα νεφέλα χάλαζαν  
 αἵματος πρὸ φίλας πάτρας ἀμύνεται, 40  
 Ἐπ. β'.

α λοιγὸν \*ἀμύνων\* ἐναντίῳ στρατῶ,

19 κλυταῖς 'Sounding'? Cf. O. 14. 19, I. 5. 17. ῥοαῖσιν Dat. of means with ἐξίκηται, of remote object with ζυγόν. ζυγόν Cf. I. 3. 3. The metaphor is here of a tree planted by the water side, only slightly different from that of N. 8. 40. Edd. placed a full stop after this word.

20 κώμαζ' 'Revel in the kōmos.'

21 Στρεψιάδα Dat. *commodi*, cf. N. 2. 24. φέρει 'He is winner of,' cf. N. 3. 18.

22 νίκαν παγκρατίου Cf. I. 4. 19 ἀρετὰ ... παγκρατίου. σθένει, κ.τ.λ. Cf. N. 3. 19, O. 8. 19, 9. 94 for sentiment; also I. 5. 47—49. ἄγει ἀρετάν 'He holds virtue to be as fair a possession as fair physique' (I. 5. 47). For ἄγει cf. Soph. *Antig.* 34 τὸ πρᾶγμ' ἄγειν | οὐχ ὡς παρ' οὐδέν. Dissen renders ἄγει 'habet'...veluti merces, *opes*, *Od.* 1. 184. αἴσχιον Predicative, as is usual with this construction. For such an *accusative*, cf. *Madv.* § 1 b, rem. 3, *χρησιμώτερον*

νομίζουσι χρήματα ἢ ἀδελφούς (Xen. *Memor.* ii. 3. 1). Dissen does not take the neuter adjective as predicative, though Matthiae, to whom he refers, gives no parallel case. Mommsen reads *αισχίω*.

23 φλέγεται Cf. O. 9. 22, I. 3. 61. δέ 'Accordingly,' cf. I. 3. 90. *Γιοπλόκ.* Text, mss. δ' *ιοπλοκάμοισι* against *scansion*, Mommsen. Cf. O. 6. 30, where mss. give *παῖδ' ἰοπλόκαμον*, Bergk, rightly *παῖδα ἰοπλόκον*.

24 κοινόν Cf. P. 5. 96, 6. 15. 'Of interest to him.' θάλος 'Wreath,' but used with reference to *vv.* 18, 19.

25 An inversion of the use of *μισγω* found O. 1. 22.

26 ἀντίκειται 'Is the meed' in return for their life.

27 For metaphor cf. I. 4. 49, Simon. *Frag.* 89. 106. For ἴστω... *αὔξαν* cf. O. 6. 8, N. 9. 45.

28 ἀμύν. Thiersch *ἄντα φέρων*. Mr Bury proposes *ἄντα τρέπων*, comparing N. 9. 37, 38, Bergk *ἀντιφέρων*.

- b* ἀστῶν γενεᾷ μέγιστον κλέος αὔξων  
 30 *c* ζῶων τ' ἀπὸ καὶ θανῶν.  
*d* τὸ δέ, Διοδότοιο παῖ, μαχατὰν  
*e* αἰνέων Μελέαγρον, αἰνέων δὲ καὶ Ἔκτορα 45  
*f* Ἀμφιάρηόν τε,  
*g* εὐανθέ' ἀπέπνευσας ἀλικίαν  
 Στρ. γ'.
- 35 1 προμάχων ἀν' ὄμιλον, ἔνθ' ἄριστοι 50  
 2 ἔσχον πολέμοιο νεῖκος ἐσχάταις ἐλπίσιν.  
 3 ἔτλαν δὲ πένθος οὐ φατόν· ἀλλὰ νῦν μοι  
 4 Γαιάοχος εὐδίαν ὄπασσεν  
 5 ἐκ χειμῶνος. αἰέσομαι χαίταν στεφάνοισιν ἀρμόζων.  
 ὁ δ' ἀθανάτων μὴ θρασσέτω φθόνος 55  
 Ἄντ. γ'.
- 40 1 ὅ τι τερπνὸν ἐφάμερον διώκων  
 2 ἔκαλος ἔπειμι γῆρας ἔς τε τὸν μόρσιμον

**29** μέγιστον Extension of predicate, 'to the utmost height.'

**30** ζῶων Participle.  
 ἀπὸ...θανῶν. Tmesis.

**31** Strepsiadas, the uncle of the victor.

**32** αἰνέων 'Aemulatus,' Dissen. Meleagros was brother to Hērakles' wife Deianeira, and is thus connected with Theban legends. Hektor was said to be buried in Thebes by the fountain Oedipodia, Paus. 9. 18, pseudo-Aristot. *Epigr.* Bergk 46 Ἔκτορι τόνδε μέγαν Βοιωτίοιο ἄνδρες ἔτευξαν | τύμβον ὑπὲρ γαίης, σῆμ' ἐπιγιγνομένοις. These two heroes fell fighting for their country like Strepsiadas, the victor's uncle. The allusion to Amphiarāos is not open to reasonable objection. Bergk's violent and ungrammatical alteration to ἀν' Ἀμφιάρειον involves alterations of the two corresponding verses. Note that καί, v. 32, is not 'both' but 'also.'

**34** ἀλικίαν 'His manhood's prime in its full blossom.' Cf. Simon. *Frag.* 114 [61] ἀφ' ἡμερτῆν ἔπνεεν ἡλικίην.

**36** ἔσχον πολέμοιο νεῖκος Homeric, cf. *Il.* 13. 271. ἐλπίσιν For the sense cf. N. 1. 32.

**38** For metaphor cf. I. 3. 36.

**39** φθόνος For the envy of the gods cf. P. 10. 20.

**40** ἐφάμερον Not 'short-lived,' L. and S., but *in diem*. Cf. Eur. *Cycl.* 336 φαγεῖν τοῦφ' ἡμέραν. διώκων For the (to us) inversion of participle and verb cf. I. 4. 56, 5. 15. For sentiment cf. P. 8. 92 ἐν δ' ὀλίγῳ βροτῶν | τὸ τερπνὸν ἀξεται· οὕτω δὲ καὶ πιτνεῖ χαμαί, | ἀποτρόπῳ γνώμα σεσεισμένον. Cookesley quotes *ille potens sui | lactusque deget, cui licet in diem | dixisse uixi*, Hor. *Od.* 3. 29. 41.

**41** The poet himself was about sixty-six at the assumed date of this ode, but the prayer is of gene-

3 αἰῶνα. θνάσκομεν γὰρ ὁμῶς ἅπαντες·  
 4 δαίμων δ' ἄριστος· τὰ μακρὰ δ' εἶ τις 60  
 5 παπταίνει, βραχὺς ἐξικέσθαι χαλκόπεδον θεῶν ἔδραν·  
 ὃ τοι πτερόεις ἔρριψε Πάγασος

Ἴ. Π. γ'.

- 45 α δεσπότην ἐθέλοντ' ἐς οὐρανοῦ σταθμοὺς 65  
 β ἐλθεῖν μεθ' ὀμάγουριν Βελλεροφόνταν  
 γ Ζηνός. τὸ δὲ πὰρ δίκαν  
 δ γλυκὺ πικροτάτα μένει τελευτά.  
 ε ἄμμι δ', ὦ χρυσέα κόμα θάλλων, πόρε, Λοξία, 70  
 50 ς τεαῖσιν ἀμίλλαισιν  
 ζ εὐανθέα καὶ Πυθῶϊ στέφανον.

ral application. Here ἔκαλος seems to mean "in unambitious ease," i.e. holding aloof from party strife. He seems to warn his oligarchical hearers not to aim at supremacy in the state, but to rest content in the assurance that democratic license, τὸ πὰρ δίκαν γλυκὺ, will be punished in good time. ἔπειμι 'Approach,' not 'traverse'; ἐς governs γῆρας instead of the more usual ἐπί or πρός.

42 αἰῶνα 'The span-of-life determined by fate' = 'the fatal limit of my life.' ἄριστος mss. ἄιστος. The Schol. interprets and so suggests the text.

44 παπταίνει Cf. O. 1. 114, I. 7. 13. βραχὺς 'Too puny to,' cf. N. 10. 19 for construction, and

for sentiment P. 10. 27 ὁ χάλκεος οὐρανὸς οὐ ποτ' ἀμβατὸς αὐτοῖς. ὃ τοι mss. ὅτι (so Böckh, "quandoquidem"). Schol. ὁ γὰρ δῆ.

45 Medic. ms. ἐθέλοντες οὐρανοῦς σταθμοῦς.

47 Ζηνός For order cf. O. and P. p. xxv, I. 4, 19, 20, 43, 44, 5. 27, 28, 39, 40, 7. 28, 29, 49, 50.

49 χρῦσέα Lit. "with luxuriant golden hair." The Pythian games fell about four months after the first Isthmian games in an Olympiad.

51 εὐανθέα Cf. v. 34 supra. καί 'Even.' Πυθῶϊ So Choeroboskos (Bekker *Anec.* Tom. 3, p. 1202). Perhaps αἰδοῖ should be read *Il.* 10. 238.

## ISTHμία VII. [VIII.]

ON THE VICTORY OF KLEANDROS OF AEGINA IN THE  
PANKRATION.

### INTRODUCTION.

KLEANDROS, son of Telesarchos of Aegina, had been victorious as a pankratiast at Nemea and at the Isthmos. There is much difficulty in determining the date. Mezger would place it between the battles of Salamis and Plataea, but the ode is clearly Isthmian, and as Salamis was fought after the Isthmian games of B.C. 480, Ol. 74. 4, I do not see that this is possible. Most authorities give the *Nemea* games next after the battle of Plataea, which would be in the year B.C. 477 according to Unger, according to Böckh in the supposed 'Winter Nemea,' six months after the battle and siege of Thebes. The first Isthmia of Ol. 75 fell in April B.C. 478 (not long after the date of the supposed winter Nemea), when Melissos of Thebes was victor in the pankration. I infer that the ode was composed for the Isthmian festival of B.C. 478, Kleandros' victory having been gained at one of the three consecutive Isthmian festivals immediately preceding the Battle of Salamis (April, B.C. 481, 482, 480), Phylakidas being the successful pankratiast on the other two of these three occasions (cf. I. 5, *Introd.*). As this ode was a commission for the celebration at a fixed date of a victory gained two or more years before, it was probably composed before I. 3, *i.e.* before April, B.C. 478, as might be gathered from the less cheerful tone of I. 7 compared with I. 3.





4.	$\bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \parallel \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid - \parallel$	3 6*	}	18.
5.	$\bar{v} \mid \bar{v} \parallel \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \parallel$ $\bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \parallel$	6 3		
5 a.	$\bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \parallel \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \parallel$	3 3	}	9.
5 b.	$\bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \parallel$	3		
6.	$\bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \parallel$	3 6	}	18.
7.	$\bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \parallel$ $\bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \parallel$	6 3		
8.	$\bar{v} \bar{v} \bar{v} \mid \bar{v} \mid \bar{v} \mid \bar{v} \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \bar{v} \parallel$	6	}	10.
9.	$\bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \parallel$	4		
10.	$\bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \parallel$ $\bar{v} \bar{v} \bar{v} \mid \bar{v} \mid \bar{v} \bar{v} \mid \bar{v} \bar{v} \mid - \bar{v} \parallel$	4 5	}	9.

ANALYSIS.

*vv.*

- 1—13. The poet rouses himself and the chorus from grief, of which the worst is over, to requite Kleandros for his victory with an ode of triumph.
- 13, 14. It is always best to attend to the immediate future.
- 14, 15. Treacherous fate disturbs the current of life.
- 15, 16. But if liberty remain even such troubles as those of Thebes admit of healing.  
It is a manly duty to cherish bright hopes, and it is a duty for a Theban to offer a song to Aegina.

\* Incisio except *v.* 65. More strictly this 18=3. 5. 1. 6. 3, *v.* 4 ending with a rest and *v.* 5 having anaerusic. But note the correspondence of the 6 feet marked off in *v.* 5 to *v.* 6.

† Verse pause and rest in the middle of a word *v.* 65 *b.* Perhaps there is not a rest but syncope with three resolutions of the syncopated foot into  $\bar{v} \bar{v} = \bar{v} \cdot \bar{v} \cdot \bar{v} = \bar{v} \bar{v}$ ; cf. Eur. *Orest.* 1267, where  $\delta\acute{\iota}\alpha$  answers to the foot  $\bar{a}\sigma\gamma$ . 1247, and in epitrites  $\bar{v} \bar{v}$  occasionally =  $\bar{v} \bar{v}$ , e.g. I. 3. 72, I. 5. 41, 66.

‡ Incisio except *v.* 70.

- 17—23. Because she and Thêba are sisters, beloved of Zeus, who made the latter queen of Thebes, while the former bore to him Aeakos.
- 23, 24. He settled disputes even for immortals.
- 24, 25. His descendants display bravery and wisdom.
- 26—47. [Myth] Consequently when Zeus and Poseidon were rivals with respect to Thetis, who was destined to bear a son mightier than his sire, Themis persuaded them to agree to her marriage with Peleus.
- 47, 48. Of Achilles' prowess accordingly poets have sung.
- 49—58. The exploits and death of Achilles are mentioned.
- 59, 60. By mourning for Achilles the immortals showed their approval of celebrating worthy men after their death.
61. This is right now also,
- 61—63. And the car of the Muse hastens on to raise a memorial of song in honor of Nikokles.
- 63, 64. Honor him for his Isthmian victory in boxing;
- 64, 65. Since he had already defeated his neighbours.
65. His cousin Kleandros does him credit.
- 65—67. Let his compeers weave wreaths in honor of Kleandros;
- 67, 68. Since he has won at Megusa and Epidauros.
- 69, 70. He has made it easy for a worthy man to praise him, by winning distinctions in his youth.

Στρ. α'.

## ι Κλεάνδρω τις ἀλικία τε λύτρον

1 τις Cf. *v.* 65*b.* The indefinite pronoun with the active is often found in Greek where we should use a passive, while in other cases it occasionally refers to a definite person or persons, sometimes with deliberate vagueness, sometimes with solemn mysteriousness, sometimes with sinister or pathetic effect. Cf. *N.* 8. 50, where it means the poet, while here it means the chorus, ὦ νεοί, *v.* 2, also being addressed to the chorus. Cf. *Bacchyl.* 3. 97 σὺν δ' ἀλαθεία καλῶν | καὶ μελιγλώσσου τις ὑμῆσει χάριν | Κηϊᾶς

ἀηδόνας. Matthiae, §§ 487, 511, quotes *Soph. Aj.* 245 ὦρα τιν' (us) ἤδη κἀρα καλύμμασι | κρυψάμενον ποδοῦν κλοπᾶν ἀρέσθαι, 1138 τοῦτ' εἰς ἀνίαν τοῦπος ἐρχεται τινι (thee). *Aristoph. Ran.* 552, 554, *Dem. Med.* § 40. Cookesley's 'every one' (*Dissen omnes*) is not wrong, as an explanation, if we limit it to 'of you, the chorus,' as *v.* 65 *infra*, ἀλικῶν τις = 'every one of his equals in age'; in *Il.* 17. 227 it means 'every one of you my allies.' Professor Seymour, for 'some one,' 'many a one,' compares *Il.* 2.

2 εὐδοξον, ὦ νέοι, καμάτων

3 πατρὸς ἄγλαον Τελεσάρχου παρὰ πρόθυρον ἰὼν ἀνε-  
γαιρέτω

4 κῶμον, Ἴσθμιάδος τε νίκας ἄποινα, καὶ Νεμέα 5

5 ἀέθλων ὅτι κράτος ἐξεύρε. τῷ καὶ ἐγώ, καίπερ ἀχνύ-  
μενος

5 α θυμόν, αἰτέομαι χρυσέαν καλέσαι 10

5 β Μοῖσαν. ἐκ μεγάλων δὲ πενθέων λυθέντες

6 μῆτ' ἐν ὄρφανία πέσωμεν στεφάνων, 15

7 μῆτε κάδεα θεράπευε· παυσίμενοι δ' ἰπράκτων κακῶν

382, where however μέν τις...δέ τις seem to mean 'some of you, others of you' (Dissen refers to this place to support 'Pronomen τις usitatum in hortationibus ubi omnes intelliguntur'). Cookesley (after Dissen) cites for 'every one' Hérod. 8. 109, where Matthiae's alternative 'let the houses be rebuilt' is better, for Themistokles cannot have meant literally 'every one' to build and sow. He also cites *Il.* 21. 126, where 'many a one,' not 'every one,' is meant. In rendering into English, our own indefinite pronouns should generally be used in such cases, as our idiom somewhat resembles the Greek.

ἀλικία τε Generally taken as a hendiadys (cf. *Hor. Od.* 3. 4. 43 *impios* | *Titanas immanemque turmam*; Mezger's three quotations from Pindar, *vv.* 46, 55 *infra*, N. 8. 46, are quite irrelevant); but from *v.* 65 *c.*, cf. *νεότας v.* 68, I infer that the poet bids the chorus raise the kōmos-song for Kleandros and his youthful companions in the kōmos (cf. P. 2. 74). λύτρον...καμάτων Cf. P. 5. 99 τὸ καλλίνικον λυτήριον δαπανᾶν | μέλος χαρίεν, O. 7. 77 τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκύ, I. 4. 25 ἀντί πόνων.

3 παρὰ πρόθυρον Cf. N. 1. 19 ἔσταν δ' ἐπ' αὐλείαις θύραις | ἀνδρὸς

φιλοξείνου.

4 ἄποινα Accusative of general agreement, cf. I. 3. 7, *v.* 63 *infra*. Νεμέα Dative for locative, cf. N. 10. 35, I. 4. 18.

5 ἀέθλων...κράτος 'Victory in games,' cf. O. 11. 82, I. 4. 19, 6. 22, *Soph. El.* 476. τῷ Cf. *v.* 65 *infra*; 'wherefore.' ἀχνύμενος Grieving over the troubles of Thebes (see *Introd.*) and in particular for the death of Nikokles, cf. *vv.* 61—63 *infra*. αἰτέομαι For the pass. of persons cf. *Aesch. Choeph.* 480 and Paley's note. This use of the simple verb is almost confined to the participles. χρυσέαν Cf. I. 2. 26. καλέσαι

Μοῖσαν Cf. N. 3. 1. μεγάλων Cf. *καρτεράν*, *v.* 13. They are still in grief and anxiety which can only be thrown off by an effort, but the worst is over.

6 ἐν Cf. P. 1. 74. στεφάνων 'Festive garlands,' *i.e.* festivity and song, cf. *v.* 67 *infra*, *Eur. Herc. Fur.* 676 μὴ ζῶην μετ' ἀμουσίας, | ἀεὶ δ' ἐν στεφάνοισιν εἶην.

7 ἰπράκτων κακῶν MSS. ἀπρήκ. 'From bootless, idle, sorrow.' Cf. *Il.* 24. 522 ἄλγεα δ' ἔμπησ | ἐν θυμῷ κατακέεσθαι ἐάσομεν, ἀχνύμενοι περ' | οὐ γάρ τις πρῆξις πέλειται κρνεροῖο γόοιο, also 550 οὐ γάρ τι πρῆξις ἀκαχήμενος υἱὸς εἶοιο.

- 8 γλυκύ τι δαμωσόμεθα καὶ μετὰ πόνον·  
 9 ἐπειδὴ τὸν ὑπὲρ κεφαλᾶς 20  
 10 τὸν Ταντάλου λίθον παρά τις ἔτρεψεν ἄμμι θεός,  
Στρ. β'.  
 1 ἰτόλματον Ἑλλάδι μόχθον. ἀλλ' ἐ-  
 2 μοὶ δεῖμα μὲν παροιχόμενον  
 3 καρτερὰν ἔπαυσε μέριμναν· τὸ δὲ πρὸ ποδὸς ἄρειον  
ἀεὶ <σκοπεῖν> 25  
 4 χρῆμ' ἅπαν. δόλιος γὰρ αἰὼν ἐπ' ἀνδράσι κρέματα,  
 5 ἐλίσσω βίου πόρον· ἰατὰ δ' ἐστὶ βροτοῖς σὺν γ'  
ἐλευθερία 30

**8** δαμωσόμεθα 'We will delight the city folk with.' Cf. Aristoph. *Pax* 797, ascribed by a Schol. to Stêsichoros' *Oresteia*, τοιάδε χρῆ Χαρίτων δαμώματα καλλικόμεν | τὸν σοφὸν ποιητὴν ὑμνεῖν, the words τὸν σοφὸν ποιητὴν being of course Aristophanes'. This Schol. interprets δαμώματα δὲ τὰ δημοσία ἀδόμενα. The Grammarians seem to ascribe the sense δημοσκοπεῖν, παίξειν to Plato. Cf. Dobson on Plato, *Tim.* p. 161 (2. 1. 217). Perhaps δῆμωμα is rather a 'popular song,' 'popular phrase,' than 'a jest' or 'popular pastime.' καὶ μετὰ πόνον  
 'Though after a painful effort.'

**10** τὸν mss. τε, Böckh γε, Mommsen καί, Bergk ἄτε. I propose τὸν, which is corrupted *v.* 65 *infra*. For theme cf. O. 1. 54—58, Bergk, *Anacreontea* 22 [20] ἢ Ταντάλου ποτ' ἔστη | λίθος Φρυγῶν ἐν ὄχθαις. παρά...ἔτρ. Tmesis. ἄμμι *Dat. commodi*.

**11** Ἑλλάδι μόχθον Cf. I. 5. 28 Τροίαν ἦρωσι μόχθον. ἀλλ' ἐμοί So mss. Böckh ἀλλά μοί, Bergk ἀλλ' ἐμ' οὐ with καρτερὰν μεριμνᾶν.

**12** δεῖμα...παροιχόμενον mss. δ. μ. παροιχομένων. Mezger δειμάτων παροιχομένων with θεός for suppressed subject. Mommsen χάρμα μὲν παροιχομένων, suggested by the Schol. ἐμοὶ δὲ τῶν φθασάντων κακῶν

τὸν τε φόβον καὶ τὴν μέριμναν αἰ νῦν τῆς νίκης εὐφροσύναι ἔλυσαν. For the construction of the text, 'the passing by of the terror,' cf. O. 9. 103 note, P. 11. 22, 23, Thuk. 1. 100 *ad fin.* οἷς πολέμιον ἦν τὸ χωρίον αἰ Ἐννέα ὁδοὶ κτιζόμενον, also N. 6. 2, 9. 6.

**13** The mss. give no infinitive verb. The Scholl. give σκοπεῖν καὶ εὐ διατιθέσθαι and προβλέπειν and ἀντέχεσθαι. Thiersch and Böckh give σκοπεῖν: Bergk now reads ὄρᾶν before ἀεὶ. For the inf. cf. O. 7. 25. πρὸ ποδός Cf. P. 10. 61 f. τῶν δ' ἕκαστος ὀρούει, | τυχῶν κεν ἀρπαλέαν σχέθαι φροντίδα τὰν παρ ποδός· | τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοῆσαι. *Soph. Ant.* 1327, *Oed. R.* 130, and for sentiment O. 12. 7.

**14** χρῆμ' ἅπαν Here ἅπαν = 'in every case,' cf. N. 5. 16. mss. χρῆμαπᾶν. Bergk reads χρῆμα. πανδόλιος. αἰὼν Cf. I. 3. 18. For sentiment cf. N. 11. 43. ἐπ' ...κρέματα Tmesis. Cf. Simôn. *Frag.* 39 [54] ἀνθρώπων ὀλίγον μὲν κάρτος, ἄπρακτοι δὲ μεληδόνες, αἰῶνι δὲ παύρῳ πόνος ἀμφὶ πόνω· ὁ δ' ἀφύκτος ὁμῶς ἐπικρέματα θάνατος. *Archil. Frag.* 53 [45] μηδ' ὁ Ταντάλου λίθος | τῆσδ' ὑπὲρ νήσου κρεμάσθω.

**15** ἐλίσσω Cf. I. 3. 18. βίου πόρον For metaphor cf. O. 2. 33.

- 5a 5a καὶ τὰ. χρῆ δ' ἀγαθὰν ἐλπίδ' ἀνδρὶ μέλειν·  
 15b 5b χρῆ δ' ἐν ἑπταπύλοισι Θήβαις τραφέντα 35  
 6 Αἰγίνα χαρίτων ἄωτον προνέμειν,  
 7 πατρὸς οὐνεκα δίδυμαι γέγοντο θύγατρεις Ἀσωπίδων  
 8 ὀπλόταται, Ζηνὶ τε φάδον βασιλεῖ. 40  
 9 ὃ τὰν μὲν παρὰ καλλιρόφῃ  
 20 10 Δίρκα φιλαρμάτου πόλιος ὄκισσεν ἀγεμόνα·  
 Στρ. γ'.
- 1 σὲ δ' ἐς νᾶσον Οἰνοπίαν ἐνεγκῶν  
 2 \*κοιμᾶτο, δῖον ἔνθα τέκες 45  
 3 Λιακὸν βαρυσφάραγφ πατρὶ κεδνότατον ἐπιχθονίων·  
 ὃ καὶ  
 4 δαιμόνεσσι δίκας ἐπέειρανε· τοῦ μὲν ἀντίθεοι 50  
 25 5 ἀρίστευον νίεες νίεων τ' ἀρηίφιλοι παῖδες ἀνορέα  
 5a 5a χάλκεον στονόεντ' ἀμφέπειν ὄμαδον· 55  
 25b 5b σῶφρονές τ' ἐγένοντο πινυτοὶ τε θυμόν.  
 6 ταῦτα καὶ μακάρων ἐμέμναντ' ἀγοραί,

Some mss. give βίωτον, cf. I. 3. 23. σὺν γ' ἐλευθερία 'So freedom but remain.' καὶ τὰ 'Even such a fate as ours.' Cf. *Od.* 5. 259 ὃ δ' εὖ τεχνήσατο καὶ τὰ [Prof. Seymour]. χρῆ Cf. I. 3. 7, 8.

16 χαρίτων Cf. I. 3. 8, *Frag.* 53. 2, 'songs.' προνέμειν 'To give lavishly.' 'For that from her sire were born maidens twain, youngest of Asôpos' daughters.' For the daughters of Asôpos cf. O. 6. 84.

17 δίδυμαι Bacchylides, 3. 78 f., has διδύμους...γνώμας, P. 4. 209 δίδυμοι...ζῶαί.

19 ὃ Masc. demonstrative, cf. *vv.* 23, 49. Paley however takes it to be for δι' ὃ. τὰν Thêba.

20 φιλαρμ. Cf. *Frag.* 83. 5 ἄρμα Θηβαίων. ἀγεμόνα Only here used in the feminine gender. 'As tutelary deity.' Cf. (of Thêba and Aegina, apparently daughters

of Ares) Bacch. 9. 50 ἄς θεοὶ | σὺν τύχαις ὄκισσαν | ἀρχαγοῦς ἀπορθήτων ἀγυιᾶν.

21 σέ Aegina. Οἰνοπίαν A variation of Οἰνώνη, N. 8. 7, the old name of Aegina. Cf. *On. Met.* 7. 472 *latere inde sinistro | Oenopiam Minos petit Aeacideia regna, | Oenopiam veteres appellauere; sed ipse | Aeacus Aeginam genitricis nomine dixit.* ἐνεγκῶν Bergk

φέρων ἐκοιμᾶτο, Kayser ἐ. κοίμασε, Hermann ἐνεκε κοιμᾶ τε. The dative after κοιμᾶτο is supplied from σέ. See L. and S.

25 ἀρίστευον Cf. *Il.* 11. 746 ἀριστεύεσκε μάχεσθαι. χάλκεον Defines while στονόεντα is descriptive, cf. στονόεσσα πλαγὰ Aesch. *Pers.* 887, στονόεσσα σίδαρος Soph. *Trach.* 1053. For the two adjectives cf. O. 1. 9, O. and P. p. xxiv. ἐγένοντο 'Proved themselves,' cf. N. 3. 71, P. 2. 72.



- 7 Ζεὺς ὄτ' ἀμφὶ Θέτιος ἀγλαὸς τ' ἔρις, Ποσειδᾶν,  
 γάμῳ, 60
- 8 ἄλοχον εὐειδέα θέλων ἐκάτερος  
 9 εἴαν ἔμμεν· ἔρως γὰρ ἔχεν.
- 30 10 ἀλλ' οὐ σφιν ἄμβροτοι τέλεσαν εὐνὰν θεῶν πρα-  
 πίδες, 65  
 Στρ. δ'.
- 1 ἐπεὶ θεσφάτων ἐπάκουσαν· εἶπε δ'  
 2 εὐβουλος ἐν μέσοισι Θέμις,  
 3 εἶνεκεν πεπρωμένου ἦν, φέρτερον γόνου ἄνακτα πατρὸς  
 τεκεῖν 70
- 4 ποντίαν θεόν, ὃς κερανοῦ τε κρέσσον ἄλλο βέλος
- 35 5 διώξει χερὶ τριόδοντός τ' ἀμαιμακέτου, Διὶ γε μισγο-  
 μέναν 75
- 35a 5a ἢ Διὸς παρ' ἀδελφεοῖσιν. ἀλλὰ τὰ μὲν  
 35b 5b παύσατε· βροτέων δὲ λεχέων τυχοῖσα  
 6 υἱὸν εἰσιδέτω θανόντ' ἐν πολέμῳ, 80  
 7 χεῖρας Ἄρει τ' ἐναλίγκιον στεροπαῖσί τ' ἀκμὰν ποδῶν.

**27** ἔρις mss. and Mommsen, Schol. and Edd. ἔρισαν, taking Ποσειδᾶν as nominative. γάμῳ 'With a view to wedlock.' Dative of purpose, cf. I. 6. 7.

**28** θέλων So mss. Böckh εὐειδέ' ἐθέλων, but cf. O. 2. 97, I. 5. 43.

**29** εἴαν Taken with ἄλοχον εὐειδέα. For order cf. O. and P. p. xxv. ἔχεν mss. εἶχεν, ἔλεν. For suppression of object cf. O. 1. 29.

**30** εὐνὰν Cf. O. 7. 6.

**31** ἐπάκουσαν Böckh after Medicean mss. ἤκουσαν. Schol. τῶν μεμοιραμένων κατήκουσαν. Bergk ἐσυνῆκαν, Kayser θαύματ' αἰὼν ἐννεπεν δέ. Text Tricl. mss. εἶπε δ' So mss. Böckh εἶπεν.

**33** mss. give text, the last syllable of γόνου being long (cf. N. I. 51, 69, G. 60). Edd. have altered variously. εἶνεκεν Equivalent to ὁθύνεκα like οὐνεκα = 'that.' Don.

would read οὐνεκεν. Prôteus repeats this prophecy to Thetis, *On. Met.* 11. 221. Ammônios, s. v. οὐνεκα, says that Kallimachos wrongly used εἶνεκα = ὅτι.

**34** ποντίαν θεόν Thetis.

**35** Διὶ γε mss. omit γε. Διὶ is one long syllable. Cf. N. I. 72. Edd. Ζηρί.

μισγομένην 'If united.' The particle ἂν (κε), added by Bergk, is not wanted in the apodosis, as the consequence is certain. For the theme cf. *Apoll. Rhod.* 4. 797. *Aesch. Prom.* 768 (Paley's notes), 786, 920 sqq. Bergk reads Διὶ δαμαζομένην. By zeugma μισγομένην is taken as εὐναζομένην with Διὸς παρ' ἀδελφεοῖσι. τὰ μὲν 'This prospect,' or 'this rivalry.' Note the transition to *oratio recta*.

**37** Note the chiasmus. mss. ἄρει χεῖρας (χέρας) ἐναλ.

8 τὸ μὲν ἔμόν, Πηλεΐ γάμου θεόμορον 85

9 ὀπάσαι γέρας Αἰακίδα,

40 10 ὄντ' εὐσεβέστατον φάτις Ἴωλκοῦ τράφειν πεδίον·

Στρ. ε'.

1 ἰόντων δ' ἐς ἄφθιτον ἄντρον εὐθύς

2 Χείρωνος αὐτίκ' ἀγγελίαι· 90

3 μηδὲ Νηρέος θυγάτηρ νεικέων πέταλα δις ἐγγυαλιζέτω

4 ἄμμιν· ἐν διχομηνίδεσσιν δὲ ἐσπέραις ἐρατόν

45 5 λῦοι κεν χαλινὸν ὑφ' ἥρωϊ παρθενίας. ὡς φάτο Κρο-  
νίδαις 95

45a 5a ἐννέποισα θεά· τοὶ δ' ἐπὶ γλεφάροις

45b 5b νεῦσαν ἀθανάτοισιν· ἐπέων δὲ καρπὸς 100

6 οὐ κατέφθινε. (φαντὶ γὰρ ξύν' ἀλέγειν)

7 καὶ γάμον Θέτιος ἄνακτα. καὶ νεαρὰν ἔδειξαν  
σοφῶν 105

8 στόματ' ἀπείροισιν ἀρετὰν Ἀχιλῆος·

**38** τὸ μὲν ἔμόν 'It is my counsel.' θεόμορον mss. θεάμοιρον | ὀπάσαι. There is here almost a case of hypallage; cf. O. and P. p. xxiii, N. 3. 38, P. 4. 255 ὑμετέρας ἀκτῖνος ὄλβου.

**40** φάτις Böckh gives the text. mss. φασίν (φάσι) Ἴωλκοῦ. Bergk φρασίν and τράφειν. For Pèleus cf. N. 3. 33, 4. 50—68.

**42** αὐτίκ' 'At once,' εὐθύς goes with ἐς, 'straight to.' ἀγγελίαι Abstract for concrete.

**43** νεικέων πέταλα 'Let not... put into our hands votes about quarrels.' In Athens sometimes, and at Syracuse, the letters indicating ballot-votes were scratched on olive-leaves. See L. and S. s. vv. πεταλισμός, ἐκφυλλοφορέω.

**44** διχομηνίδεσσιν Cf. Eur. *Iph. in Aul.* 716, 717 τίμη δ' ἐν ἡμέρᾳ γαμεῖ; | ὅταν σελήνης εὐτυχῆς ἔλθῃ κύκλος. For the plur. Dissen compares νύκτες, P. 4. 256. Per-

haps the plural covers the sixteenth day of the month, which is ἀνδρογόνος ἀγαθή, Hês. *W. and D.* 783.

**45** λῦοι For the active, which generally refers to the bridegroom, cf. Eur. *Alc.* 177, where Alcestis says ὦ λέκτρον, ἐνθα παρθένοι' ἔλυσ' ἐγὼ | κορεύματ' ἐκ τοῦδ' ἀνδρός, ἐπὶ Ἰmesis, ἐπίνευσαν. καρπός Cf. Aesch. *Sept. c. Th.* 618 εἰ καρπὸς ἔσται θεσφάτοισι Λοξίου, Eur. 714 κἀγωγε χρησμούς τοὺς ἐμούς τε καὶ Διὸς | ταρβεῖν κελεύω μηδ' ἀκαρπώ-  
τους κτίσαι.

**46** ξύν' mss. ξυναλέγειν. Text Böckh. Cf. Soph. *Oed. Col.* 1752.

**47** καὶ γάμον Explains the cognate acc. ξύν'. καὶ 'And accordingly' (Mezger). Bergk reads ἀνακτας. αἰνέαν τ'. ἔδειξαν Plural with distributive neuter plural. Old mss. νε' ἀνέδ. Tricl. νέαν ἔδ. Text Schmidt. σοφῶν 'Poets.' For the theme cf. N. 3. 43—58.

- 9 ὃ καὶ Μύσιον ἀμπελόεν  
 50 10 αἶμαξε Τηλέφου μέλανι ράινων φύω πεδίον, 110  
 Στρ. ε΄.
- 1 γεφύρωσέ τ' Ἀτρεΐδαισι νόστον,  
 2 Ἐλέναν τ' ἐλύσατο, Τρωΐας  
 3 ἴνας ἐκταμών δορί, ταί μιν ῥύοντό ποτε μάχας ἐναριμ-  
 βρότου  
 4 ἔργον ἐν πεδίῳ κορύσσοντα, Μέμνονός τε βίαν 115  
 55 5 ὑπέρθυμον Ἐκτορά τ' ἄλλους τ' ἀριστεάς· οἷς δῶμα  
 Φερσεφόνας 120  
 55a 5a μανύων Ἀχιλεὺς, οὔρος Αἰακιδᾶν,  
 55b 5b Ἀΐγιαν σφετέραν τε ῥίζαν πρόφαιεν.  
 6 τὸν μὲν οὐδὲ θανόντ' αἰοδαὶ ἔλιπον, 125  
 7 ἀλλά φοι παρά τε πυρὰν τίφον θ' Ἐλικώνιαι παρθένοι  
 8 στάν, ἐπὶ θρήνόν τε πολύφαμον ἔχεαν.  
 9 ἔδοξ' ἄρα καὶ ἀθανάτοις, 130  
 60 10 ἐσλόν γε φῶτα καὶ φθίμενον ὕμνοις θεᾶν διδόμεν.  
 Στρ. ζ΄.
- 1 τὸ καὶ νῦν φέρει λόγον, ἔσσυται τε

49 ὃ Cf. vv. 19, 23 *supra*. Cf. I. 4. 41 for the subject.

51 The metaphor is perhaps suggested by the famous bridges of the Persians. It occurs again in Polybius 1. 10 ἐᾶσαι Καρχηδονίους οἰονεὶ γεφυρῶσαι τὴν εἰς Ἰταλίαν αὐτοῦ διάβασιν.

53 ἴνας Cf. Lat. *nervi*, Plato, *Rep.* 411 B ἐκτέμνειν ὡσπερ νεῦρα ἐκ τῆς ψυχῆς. ῥύοντο 'Hindered,' cf. N. 9. 23.

54 κορύσσοντα In the active this verb seems to mean 'to be at the head of,' 'to make a head (crest) of,' see references given by L. and S. Μέμνονός τε βίαν For Memnon cf. I. 4. 40, N. 3. 63, O. 2. 83. For the formula cf. O. 1. 88, P. 11. 61, I. 4. 33.

55 οὔρος See L. and S. *s.v.* (B).

σφετέραν τε Not a case of hendiadys (Prof. Seymour), but = 'and his stock,' the Achaean Aeakids. For the metaphor cf. O. 2. 46. For the idea cf. I. 4. 43.

56 μὲν...ἀλλά Cf. O. and P. p. xxxvii, I. 3. 25, 34, 4. 46, 51. The hiatus in this line is of an unusual character, cf. O. and P. p. xlii.  
 57 Cf. *Od.* 24. 58—64. φοι Rather *dat. commodi* than possessive dative (O. and P. p. xxxvii, N. 10. 29, I. 4. 43).

58 ἐπὶ...ἔχεαν Tmesis.

59 καὶ Text D; *v.l.* δ'; Bury *παρ*.

60 ἐσλόν mss. ἐσ λόγον, perhaps owing to λόγον in the next verse. ~ διδόμεν Cf. P. 4. 67, for sentiment cf. I. 3. 7.

61 φέρει λόγον 'Is reasonable.'

- 2 Μοισαῖον ἄρμα Νικοκλέος  
 3 μνάμα πυγμάχου κελαδήσαι. γεραίρετέ μιν, ὃς Ἴσθ-  
 μιον ἂν νάπος 135  
 4 Δωρίων ἔλαχεν σελίνων· ἐπεὶ περικτίονας  
 65 5 ἐνίκασε δὴ ποτε καὶ κείνος ἄνδρας ἀφύκτω χερὶ κλο-  
 νέων. 140  
 65a 5a τὸν μὲν οὐ κατελέγχει κριτοῦ γενεά  
 65b 5b πατραδελφεοῦ· ἀλίκων τῷ τις ἄβρον 145  
 6 ἀμφὶ παγκρατίου Κλεάνδρω πλεκέτω  
 7 μυρσίνας στέφανον. ἐπεὶ νιν Ἀλκαθόου τ' ἀγὼν σὺν  
 τύχα  
 8 ἐν Ἐπιδαύρῳ τε πρὶν ἔδεκτο νεότας· 150  
 9 τὸν αἰνεῖν ἀγαθῷ παρέχει·  
 70 10 ἦβαν γὰρ οὐκ ἄπειρον ὑπὸ χειρῶν καλῶν δάμασεν.

But P. 8. 38 λόγον φέρεις, 'thou earnest the praise.'

62 Cf. I. 2. 2, O. 6. 22—27.

63 μνάμα Acc. of general agreement, cf. P. 1. 58 κελαδήσαι... ποιῶν τεθρίππων, also I. 3. 7, v. 4 supra. κελαδήσαι For inf. cf. Madv. § 148 a, rem. γεραίρετέ μιν Old mss. γεραίρεταί μιν, new γεραίραι τέ μιν. ἂν νάπος Hermann from old mss. ἀναπο. New mss. ἂν πέδον. Cf. I. 3. 11 for the idea.

64 Δωρ. σελ. Cf. I. 2. 15. περικτίονας Cf. N. 11. 19.

65 καὶ κείνος mss. κάκεινος. So in O. 2. 99, perhaps read with Mommsen and Bergk καὶ κείνος (old mss. κά κείνος, κάκεινος) for ἐκείνος new mss., and some Edd. τὸν μὲν... γενεά Old mss. against scansion τὸ μὲν... γενεάν. For sentiment cf. P. 8. 36, I. 3. 14. κριτοῦ 'Distinguished.' Cf. P. 4. 50, N. 7. 7. ἀλίκων τῷ τις Cf. v. 1 supra, and for τῷ v. 5.

66 Κλεάνδρω Dat. commodi, 'in honour of.'

67 μυρσίνας Cf. I. 3. 87. The revellers in the κόμος were to wear wreaths of myrtle. Ἀλκαθόου The games at Megara held in celebration of the death of Alkathoos, son of Pelops. σὺν τύχα 'With prosperous issue.' Cf. N. 7. 11, 10. 25.

68 mss. ἐν Ἐ. τε νεότας πρὶν ἔδεκτο. Hermann ἐν Ἐ. τε ν. δέκετο πρὶν. The text is Bergk's and also mine.

69 παρέχει Cf. Eur. *El.* 1080 καίτοι καλῶς γε σωφρονεῖν παρέιχέ σοι [Mezger]. Cf. also Hérod. 1. 9 καὶ κατ' ἡσυχίην πολλὴν παρέξει τοι θεήσασθαι, 3. 142. 'It is easy,' 'opportunity presents itself.' Note that it requires ἀρετὰ to appreciate and duly celebrate ἀρετά.

70 'For he did not make his youth a thrall to obscurity for lack of essaying noble deeds.' Strictly ὑπὸ χειρῶν goes with ἄπειρον, 'having no experience (through keeping close) in a nook (hole)—of noble deeds.' For the general meaning cf. I. 3. 48. The order is strained.

I.

ΙΣΘΜΙΟΝΙΚΑΙ.

1. [4.] = B<sup>1</sup> 1.\*

Κλεινὸς Αἰακοῦ λόγος, κλεινὰ δὲ καὶ ναυσικλυτὸς  
 Αἴγινα· σὺν θεῶν δέ νιν αἴσα  
 Ἕλλησιν τε καὶ Αἰγίμιου Δωριεὺς ἐλθὼν στρατὸς  
 ἐκτίσσατο· τῶν μὲν ὑπὸ στάθμα νέμονται  
 5 οὐ θέμιν οὐδὲ δίκαν ξείνων ὑπερβαίνοντες· οἴοι δ' ἀρετὰν  
 δελφίνες ἐν πόντῳ, ταμίαι τε σοφοὶ  
 Μοισᾶν ἀγωνίων τ' ἀέθλων.

1A. = B<sup>1</sup> 2.

ὁ δὲ θέλων τε καὶ δυνάμενος ἀβρὰ πάσχειν  
 τὰν Ἀγαμήδει τε Τροφωνίῳ Ἐκαταβόλου συμβουλίαν  
 λαβών.

1 Given in the Medicean family of mss., apparently the exordium of I. 8.

1 2 αἴσα Cf. N. 6. 49.

1 3, 4 Cf. P. 1. 61—65.

1 5 Cf. O. 8. 20—30, P. 8. 21—27.

1 6 δελφίνες For their speed cf. P. 2. 50, 51, N. 6. 66, Frag. 219. ταμίαι Cf. N. 6. 27.

1 7 ἀέθλων 'Prizes.'

1A Schol. Lucian, *Dial. Mort.* 3.

Edited from Vatican ms. (Pal. 73) by E. Rhode, *Philologus* 35. 199.

The Schol. ascribes the above fragment to one of Pindar's Isthmian odes in honor of the Rhodian boxer Kasmylos (cf. Simōnides, *Epigr.* 154 [212] εἰπὼν τίς, τίνας ἔσσι, τίνας πατρίδος, τί δ' ἐνίκης; | Κασμύλος, Εὐαγόρου, Πύθια πύξ, Ῥόδιος).

1A 1 ἀβρὰ πάσχειν Cf. Solon *Frag.* 24 [5]. 4.

1A 2 Cf. *Frag.* 31.



2. [1.] = B<sup>4</sup> 5.

Αιολίδαυ δὲ Σίσυφον κέλοντο  
 ᾧ παιδὶ τηλέφαντον ὄρσαι γέρας  
 ἀποφθιμένῳ Μελικέρτα.

3. [2.] = B<sup>4</sup> 7.

ὅστις δὴ τρόπος ἐξεκύλισέ νιν.

4. [3.] = B<sup>4</sup> 8.

Eustath. *Od.* μ'. 1715, 63, ὅτι δοκεῖ τὸ τοιοῦτον κατὰ γένος εἰρησθαι οὐδέτερον, ὡς ἐμφαίνει Πίνδαρος ἐν Ἴσθμιονίκαις εἰπὼν τρία κράτα ἦτοι κράατα.

5. = B<sup>4</sup> 9.

Serv. *Virg. Georg.* i. 31, "Generum vero pro marito positum multi accipiunt, ... nam et Pindarus ἐν τοῖς Ἴσθμίοις γαμβρὸς ἀντὶ τοῦ νυμφίου dixit."

## II.

## ΤΜΝΟΙ.

## ΥΜΝΟΣ Α΄ ΘΗΒΑΙΟΙΣ.

6. 7. [5. 6.] = B<sup>4</sup> 29. 30.

6. Ἴσμηγὸν ἦ χρυσαλάκατον Μελίαν,

**2** The Isthmian games were originally founded as the funeral games of Melikertes. This fragment is preserved as τὸ ἐν Ἴσθμιονίκαις Πινδάρου by Apollónios Dyskolos, *de Synt.* 2. 21, p. 156, where he explains that ᾧ is not τῷ Σισύφου, for Pindar calls Melikertes Ἰθαμαντιάδαν (Bergk, ed. 4, Frag. 6), but τῷ αὐτῆς, i.e. Ἴνοῦς. So the

Introductory Schol. to the Isthmians says χορεύουσαι τολύων ποτὲ αἱ Νηρείδες ἐφάνησαν τῷ Σισύφῳ καὶ ἐκέλευσαν ἐς τιμὴν τοῦ Μελικέρτου ἄγειν τὰ Ἴσθμια.

**3** Apollón. *Dyskol. de Pron.* p. 368 A, as an instance of νιν plural. ms. ἐξεκυλισθη.

**6** Lucian, *Demosth. Encom.* c. 19; also (vv. 1—5 ἦ τάν) Plutarch,

ἦ Κίδμον, ἦ σπαρτῶν ἱερὸν γένος ἀνδρῶν,  
 ἦ τὰν κυανάμπυκα Θήβαν,  
 ἦ τὸ πάντολμον σθένος Ἑρακλέος,  
 5 ἦ τὰν Διωνύσου πολυγαθέα τιμάν,  
 ἦ γάμον λευκωλένου Ἀρμονίας ὑμνήσομεν...;

\* \* \*

7. Πρῶτον μὲν εὐβουλον Θέμιν οὐρανίαν  
 χρυσέαισιν ἵπποις Ὠκεανοῦ παρὰ παγᾶν  
 Μοῖραι ποτὶ κλίμακα σεμνὰν  
 ἄγον Οὐλύμπου λιπαρὰν καθ' ὁδὸν  
 5 σωτήρος ἀρχαίαν ἄλοχον Διὸς ἔμμεν·  
 αἰ δὲ τὰς χρυσάμπυκας ἀγλαοκάρπους τίκτεν ἀλαθέας  
 Ὠρας.

\* 8. [7.] = B<sup>4</sup> 31.

Aristid. II. 142, Πίνδαρος δὲ τοσαύτην ὑπερβολὴν ἐποιήσατο, ὥστε ἐν Διὸς γάμῳ καὶ τοὺς θεοὺς αὐτοὺς φησιν ἐρομένου τοῦ Διός, εἶ του δέοντο, αἰτῆσαι ποιήσασθαί τινας αὐτῷ θεοῦς, οἷτινες τὰ μεγάλα ταῦτ' ἔργα καὶ πᾶσάν γε δὴ τὴν ἐκείνου κατασκευὴν κατακοσμήσουσι λόγοις καὶ μουσικῇ. Cf. Choric. Gaz. p. 305

*de Glor. Athen.* c. 14, where is the story of Korinna having criticised Pindar's unsparing use of myths, whereupon he composed this hymn δειξαμένου δὲ τῇ Κορίνῃ γελάσασα ἐκείνῃ τῇ χειρὶ δεῖν ἔφη σπείρειν ἀλλὰ μὴ ὄλφ τῷ θυλάκῳ· τῷ γὰρ ὄντι συγκεράσας καὶ συμφορήσας πανσπερμίαν τινὰ μύθων ὁ Πίνδαρος εἰς τὸ μέλος ἐξέχεεν. The Schol. on N. 10. 1 tells us by implication that it was composed for the Thebans, and the Schol. Lucian *l. c.* that this was the beginning of Pindar's *Hymns* (as collected and published).

61 *Μελίαν* Cf. P. 11. 4. For *Μελίαι*, a kind of nymphs, cf. Hès. *Theog.* 187. For the style cf. the

opening of I. 6.

7 Clem. Alexandr. *Str.* 6. 731. Böckh saw the identity of rhythm with Frag. 6, and made slight emendations accordingly.

7 2 χρυσ. ἵππ. Cf. O. 1. 41, 8. 51, of Poseidôn's horses.

7 3 Μοῖραι Hésiod, *Theog.* 901—904, makes the Moirae daughters of Zeus and Themis. κλίμακα Cf. O. 2. 70, where Κρόνου τύρσιν seems to answer to κλ., Διὸς ὁδὸν to λιπαρὰν καθ' ὁδὸν, the 'milky way,' cf. Ov. *Met.* 1. 168—171.

7 5 ἔμμεν For inf. cf. I. 7. 63, Frag. 53. 10.

7 6 ἀλαθ. Ὠρ. Cf. O. 13. 6, 11. 53—55.

ed. Boisson., ἐποίησε Πίνδαρος καὶ θεοὺς ὀκνοῦντας ὑμῆσαι τὰς τοῦ Διὸς εἰς ἀνθρώπους φιλοτιμίας.

9. [8.] = B<sup>4</sup> 32.

..... \* Τοῦ θεοῦ  
ἄκουσε Κάδμος μουσικὰν ὀρθὰν ἐπιδεικνυμένου\*.

10. [133.] = B<sup>4</sup> 33.

\* "Ανακτα τὸν\* πάντων ὑπερβάλλοντα χρόνον μακάρων.

\* 11A. [9.] = B<sup>4</sup> 34.

Ὅς καὶ τυπεῖς ἀγνώ πελέκει τέκετο ξανθὰν Ἀθάναν.

\* 11B. [10.] = B<sup>4</sup> 35.

Κείνων λυθέντων σαῖς ὑπὸ χερσίν, ἀναξ.

ΕΙΣ ΑΜΜΩΝΑ.

12. [11.] = B<sup>4</sup> 36.

"Αμμων Ὀλύμπου δέσποτα.

ΕΙΣ ΠΕΡΣΕΦΟΝΗΝ.

13. [12.] = B<sup>4</sup> 37.

Πότνια θεσμοφόρε χρυσάνιον.....

**9** Altered by Böckh from Aristides 2. 383 ἀλλ' ὅτι κὰν τοῖς ὕμνοις διεξίειν περὶ τῶν ἐν ἅπαντι τῷ χρόνῳ συμβαινόντων παθημάτων τοῖς ἀνθρώποις καὶ τῆς μεταβολῆς τὸν Κάδμον φησὶν (Πίνδαρος) ἀκοῦσαι τοῦ Ἀπόλλωνος μουσικὰν ὀρθὰν ἐπιδεικνυμένου. Plutarch, *de Pyth. Oracl.* c. 6. Cf. P. 3. 90.

**10** Plutarch, *Quaest. Platon.* 8. 4. "Ανακτα τὸν MSS. ἀνα τῶν. Text Hermann.

**11 A** Hēphaestion 91. An example of the *Pindaricus versus* not especially ascribed to Pindar.

**11 B** *Ib.* An example of the *Iambelegus*, given just after a verse of Pindar.

**12** Schol. P. 9. 89. Cf. P. 4. 16. Pausanias 9. 16 tells us that Pindar dedicated a statue by Kalamis for a temple of this god at Thebes, and that a hymn to Ammon sent by the poet to his Libyan temple was there preserved in Pausanias' time on a three-sided stélē. Cf. Frag. 36.

**13** *Vit. Pind.* Cod. Vrat. A, where the hymn is said to be to Dēmêtēr. Pausanias 9. 23. 2 says

## ΕΙΣ ΤΥΧΗΝ.

\* 14. [16.] = B<sup>4</sup> 38.

Ἐν ἔργμασι δὲ νικᾶ τύχα,  
οὐ σθένος.

15. 16. 17. [14. 15. 13.] = B<sup>4</sup> 39. 40. 41.

Pausan. iv. 30. 6, ἦισε δὲ καὶ ὕστερον Πίνδαρος ἄλλα τε ἐς τὴν Τύχην, καὶ δὴ καὶ φερέπολιν ἀνεκάλεσεν αὐτήν. Plut. *de fort. Rom.* c. 10, τὴν δὲ Τύχην καὶ οἱ μετ' ἐκείνον ἐθαύμασαν βασιλεῖς ὡς πρωτόπολιν καὶ τιθηνὸν καὶ φερέπολιν τῆς Ῥώμης ἀληθῶς κατὰ Πίνδαρον. *Ibid.* c. 4, οὐ μὲν γὰρ ἀπευθῆς (Τύχη) κατὰ Πίνδαρον, οὐδὲ δίδυμον στρέφουσα πηδάλιον.—Pausan. vii. 26. 8, ἐγὼ μὲν οὖν Πινδάρου τά τε ἄλλα πείθομαι τῇ ψῆθῇ, καὶ Μοιρῶν τε εἶναι μίαν τὴν Τύχην καὶ ὑπὲρ τὰς ἀδελφὰς τι ἰσχύειν.

18. [171.] = B<sup>4</sup> 42.

... Ἄλλοτρίοισιν μὴ προφαίνειν, τίς φέρεται  
μόχθος ἄμμιν· τοῦτό γέ τοι φερέω·  
καλῶν μὲν ὧν μοῖράν τε τερπνῶν ἐς μέσον χρῆ παντὶ  
λαῶ  
δεικνύναι· εἰ δέ τις ἀνθρώποισι θεόσδοτος ἄτα  
5 προστύχη, ταύταν σκότει κρύπτειν ἔοικεν.

\* 19. [173.] = B<sup>4</sup> 43.

ᾠ τέκνον,  
ποντίου θηρὸς πετραίου χρωτὶ μάλιστα νόου  
προσφέρων πάσαις πολίεσσιν ὀμίλει· τῷ παρόντι δ'  
ἐπαινήσαις ἐκὼν  
ἄλλοτ' ἄλλοῖα φρόνει.

that Pindar calls "Αἰδὴς χρυσήμιος  
in a hymn to Persephonē.

14 Aristid. 2. 334. Cf. I. 3.  
49—53.

14—17 Cf. O. 12. 2.

18 Stobaeos, *Flor.* 109. 1. For  
sentiment cf. P. 3. 83.

19 Athēnaeos 12. 513 c.

19 2 ποντίου θηρὸς *I.e.* Που-  
λύποδος. Amphiarāos is advising

20. [23.] = B<sup>4</sup> 44.

Lactant. ad Stat. *Theb.* II. 85, “*Ogygi* Thebani ab Ogyge rege aut amne. Sic Pindarus in *Somniis*”? (Cod. Gud. Frising. Cassell. *Somniis*, Boeckh *Hymnis*).

21. 22. [20. 21.] = B<sup>4</sup> 45. 46.

Antiattic. in Bekk. An. I. 80. 8, ἀρχαίεστρον. Πίνδαρος Ὑμνοῖς.—Gramm. *Ibid.* 339, ἄγριος ἔλαιος, ἣν οἱ πολλοὶ ἀγριέλαιον καλοῦσιν, ἔστι παρὰ Πινδάρῳ ἐν Ὑμνοῖς.

23. [18.] = B<sup>4</sup> 47.

Et. M. 821. 59, Πίνδαρος δὲ ἐν Ὑμνοῖς ἐρίφων μεθομήρεον, οἶον ὁμοῦ καὶ μετ’ αὐτῶν πορευόμενον.

24. [17.] = B<sup>4</sup> 48.

Aristid. II. 168, οὐκοῦν πρὶν τινα τῶν ἀντιπάλων ἐλεῖν, ἕνα τῶν φίλων θηρεύσας ἄγεις, καὶ πέπονθας ταῦτόν τῳ Πινδάρῳ Πηλεῖ, ὃς τῆς τε θήρας διήμαρτε καὶ τὸν Εὐρυτίωνα φίλτατον ὄντα ἐαυτῳ προσδιέφθειρεν. Cf. Schol. III. 463, ἐν Ὑμνοῖς μέμνηται Πίνδαρος, ὅτι τὸν Εὐρυτίωνα, τὸν τοῦ Ἴρου τοῦ Ἀκτορος παῖδα, ἕνα ὄντα τῶν Ἀργοναυτῶν, συνθηρεύοντα ἄκων ἀπέκτεινε Πηλεΐς.

25. [19.] = B<sup>4</sup> 49.

Schol. Pind. Pyth. IV. 288, ταύτην δὲ (Φρίξον μητρὶαν) ὁ μὲν Πίνδαρος ἐν Ὑμνοῖς Δημοδίκην φησίν, Ἰππίας δὲ Γοργῶπι, Σοφοκλῆς δὲ ἐν Ἀθάμαντι Νεφέλην, Φερεκῦδης Θεμιστώ.

Amphilochos, cf. Athénæos 7, p. 317 A πολυπόδος μοι, τέκνον, ἔχων νόον, Ἀμφίλοχ’ ἦρωσ, | τοῖσιν ἐφάρμοζον τῶν κεν καὶ δῆμον ἴκηαι.

20 The quotation is quite un-

intelligible. Perhaps, as Böckh and others suggest, it begins with Ὀγυγίους δ’ εὔρεν and ends with ἐς αἰπύ. The letters in five versions run thus:

Text opite	τωCDeeyPeNoπο	NNHTHCTANe	CCIπγ
Cod. Gud. opite	ιωCΔ EEyPaNω	NNHTHEΦa.—NE	CCIII
Cod. Frising. opite.	ιωC EeyPE-NONONNH-THFΦa.—Ne		CCγNγ
Cod. Cassell. opite	ιωCa EEYPENy	NNtHΦaNE	CCIII
Cod. Mon. opire	ιωCD eeypenoro	nnHtHcΦάHc—	CCINHγ

[The ranging is mine to exhibit the correspondences and differences as clearly as possible. All the versions have a space after the 5th letter. The other ms. spaces are indicated by—.]



26. [22.] = B<sup>4</sup> 50.

Quintil. VIII. 6. 71, "Exquisitam vero figuram huius rei (hyperboles crescentis) deprehendisse apud principem Lyricorum Pindarum videor in libro, quem inscripsit Ὑμνους. Is namque Herculis impetum adversus Meropas, qui in insula Co dicuntur habitasse, non igni nec ventis nec mari, sed fulmini dicit similem fuisse, ut illa minora, hoc par esset."

27. 28. = B<sup>4</sup> 51.

Strabo VII. T. II. p. 91 ed. Kramer, οὐκ ὀκνοῦσι δέ τινες καὶ τὸ μέχρι τοῦ Μυρτώου πελάγους ἅπαν καλεῖν Ἑλλάσποντον, εἴπερ, ὥς φησιν ἐν τοῖς Ὑμνοῖς Πίνδαρος, οἱ μεθ' Ἡρακλέους ἐκ Τροίας πλέοντες διὰ παρθένιον Ἑλλάς πορθμόν, ἐπεὶ τῷ Μυρτώῳ συνῆψαν, εἰς Κῶν ἐπαλινδρομήσαν Ζεφύρου ἀντιπνεύσαντος.

Schol. Aristoph. *Plut.* 9, καὶ τὰ μὲν περὶ τοῦ Πυθίου τρίποδος διαφόρως ἱστορούμενα ἐν τοῖς τοῦ Πινδάρου ὕμνοις εὐκαίρως ὑμῖν διείληπται.

## III.

## ΠΑΙΑΝΕΣ.

## ΕΙΣ ΑΠΟΛΛΩΝΑ ΠΥΘΙΟΝ.

29. [24.] = B<sup>4</sup> 52.

Ἀμφιπόλοισι μαρνάμενον μοιριᾶν περὶ τιμᾶν ἀπολωλέναι.

30. [25.] = B<sup>4</sup> 53.

Χρῦσ(ε)ιαι δ' ἐξ ὑπεράου  
ἄειδον Κηληδόνας.

29 Schol. N. 7. 94. From a paeân composed for Delphi. The words refer to Neoptolemos.

30 Paus. 10. 5. 12. The κηληδόνας (Athên. 7. 290 E, Paus. κηλημόνες) were like the Sirens. From

\* 31. [26.] = B<sup>1</sup> 3.

Plut. *Consol. ad Apoll.* c. 14, καὶ περὶ Ἀγαμήδους δὲ καὶ Τροφωνίου φησὶ Πίνδαρος, τὸν νεῶν τὸν ἐν Δελφοῖς οἰκοδομήσαντας αἰτεῖν παρὰ τοῦ Ἀπόλλωνος μισθόν, τὸν δ' αὐτοῖς ἐπαγγείλασθαι εἰς ἐβδόμην ἡμέραν ἀποδώσειν, ἐν τοσοῦτῳ δ' εὐωχεῖσθαι παρακαλεῦσασθαι, τοὺς δὲ ποιήσαντας τὸ προσταχθέν, τῇ ἐβδόμῃ νυκτὶ κατακοιμηθέντας τελευτῆσαι. λέγεται δὲ καὶ αὐτῷ τῷ Πινδάρῳ ἐπισκήψαντι τοῖς παρὰ τῶν Βοιωτῶν πεμφθεῖσιν εἰς θεοῦ πυθέσθαι, τί ἄριστόν ἐστιν ἀνθρώποις, ἀποκρίνασθαι τὴν πρόμαντιν, ὅτι οὐδ' αὐτὸς ἀγνοεῖ, εἴ γε τὰ γραφέντα περὶ Τροφωνίου καὶ Ἀγαμήδους ἐκείνου ἐστίν. εἰ δὲ καὶ πειραθῆναι βούλεται, μετ' οὐ πολὺ εἴσεσθαι αὐτῷ πρόδηλον· καὶ οὕτω πυθόμενον τὸν Πίνδαρον συλλογίζεσθαι τὰ πρὸς τὸν θάνατον, διελθόντος δ' ὀλίγου χρόνου τελευτῆσαι.

\* 32. [27.] = B<sup>1</sup> 54.

Pausan. x. 16. 2, τὸν δὲ ὑπὸ Δελφῶν καλούμενον ὀμφαλὸν λίθον πεποικημένον λευκοῦ, τοῦτο εἶναι τὸ ἐν μέσῳ τῆς πάσης αὐτοῖ λέγουσιν οἱ Δελφοί, καὶ ἐν ᾧ δῆ τινα Πίνδαρος ὁμολογοῦντά σφισιν ἐποίησεν. Cf. Strabo, ix. 419, καὶ ἐκάλεσαν τῆς γῆς ὀμφαλόν, προσπλάσαντες καὶ μῦθον, ὃν φησι Πίνδαρος, ὅτι συμπέσοιεν ἐνταῦθα οἱ αἰετοὶ οἱ ἀφεθέντες ὑπὸ τοῦ Διός, ὁ μὲν ἀπὸ τῆς δύσεως, ὁ δ' ἀπὸ τῆς ἀνατολῆς.

\* 33. [28.] = B<sup>1</sup> 55.

Schol. Aeschyl. *Eum.* 3, Πίνδαρός φησι πρὸς βίαν κρατῆσαι Πυθούς τὸν Ἀπόλλωνα, διὸ καὶ ταρταρῶσαι ἐζήτει αὐτὸν ἢ Γῆ.

Galen, T. 18 A, p. 519, Bergk gets ἐξὑπερθ' αἰετοῦ for ἐξ ὑπερφου. Golden figures representing these females were suspended under the roof of the third temple at Delphi [Don.].

31 Bergk now considers that

this passage refers to the Isthmian to which the Frag. 1A belonged.

32 The golden eagles and omphalos are represented on a stater of Kyzikos, *Brit. Mus. Educ. Series of coins*, Period 2, no. 12. Cf. P. i. 4, 74.

34. = B<sup>4</sup> 56.

Himer. III. 1, χαίρε φίλον φάος χαρίεντι μειδιόον προσώπω· μέλος γάρ τι λαβών εκ τῆς λύρας εἰς τὴν σὴν ἐπιδημίαν προσάσομαι, ἠδέως μὲν ἂν πείσας καὶ αὐτοὺς τοὺς λόγους λύραν μοι γενέσθαι καὶ ποιήσιν, ἵνα τι κατὰ σοῦ νεανιεύσωμαι, ὁποῖος Σιμωνίδης ἢ Πίνδαρος κατὰ Διογύσου καὶ Ἀπόλλωνος. Cf. *ib.* XIII. 7, τὰ δὲ σὰ ἐν δέον καὶ αὐτῷ τῷ Μουσηγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφὸν καὶ Πίνδαρος ἐν ψῶδῃ κόμῃ τε χρυσῇ καὶ λύραις κοσμήσαιτες, κύκνοις ἔποχον εἰς Ἐλικῶνα πέμπουσι, Μούσαις Χάρισί τε ὁμοῦ συχορεύοντα.

ΕΙΣ ΔΙΑ ΔΩΔΩΝΑΙΟΝ.

\* 35. [29.] = B<sup>4</sup> 57.

Δωδωναίε μεγάσθενες, ἀριστότεχνα πάτερ.

35 A.

Dio Chrys. *Or.* XII. T. I. 251 Imper. ὃν πᾶν καλῶς ποιητῆς προσεῖπεν ἕτερος· Δωδ. μ. ἀρ. π. οὗτος γὰρ δὴ πρῶτος καὶ τελειότατος δημιουργὸς χορηγὸν λαβὼν τῆς αὐτοῦ τέχνης, κ.τ.λ. Cf. Plut. *Praec. Reip. Ger.* c. 13, ὁ δὲ πολιτικὸς ἀριστοτέχνας τις ὢν κατὰ Πίνδαρον καὶ δημιουργὸς εἰτομίας καὶ δίκης: *de sera Nym. vind.* c. 4, καὶ Πίνδαρος ἐμαρτύρησεν ἀριστοτέχνην ἀνακαλούμενος τὸν ἄρχοντα καὶ κύριον ἀπάντων θεόν, ὡς δὴ δίκης ὄντα δημιουργόν: *de fac. in orbe lun.* c. 13, ἢ τίνος γέγονε ποιητῆς καὶ πατὴρ δημιουργὸς ὁ Ζεὺς ὁ ἀριστοτέχνας. *Id. ulv. Stoic.* c. 14, *Symp. Quaest.* I. 2. 5 et Clem. Alex. *Str.* v. 710, Euseb. *Praep. Ev.* XIII. 675 B. Bergk conjectures that Δαμιοεργὲ δίκας τε καὶ εὐνομίας should be added to Frag. 35.

36. [30.] = B<sup>4</sup> 58.

Schol. Soph. *Trach.* 175, Εὐριπίδης δὲ τρεῖς γεγονέναι φησὶν αὐτὰς (περιστεράς)· οἱ δὲ δύο, καὶ τὴν μὲν εἰς Λιβύην ἀφικέσθαι Θήβηθεν εἰς τὸ τοῦ Ἄμμωνος χρηστήριον, τὴν (δὲ εἰς τὸ) περὶ τὴν Δωδώνην, ὡς καὶ Πίνδαρος Παιῶσιν.

35 A Bergk's note on Frag. 35.

\* 37. 38. [31. 32.] = B<sup>4</sup> 59. 60.

Strabo, VII. 328, πότερον δὲ χρὴ λέγειν Ἑλλοῦς, ὡς Πίνδαρος, ἢ Σελλοῦς, ὡς ὑπονοοῦσιν παρ' Ὀμήρῳ κείσθαι, ἢ γραφὴ ἀμφίβολος οὔσα οὐκ ἐὰν διῦσχυρίζεσθαι. Cf. Et. M. 709. 38, Schol. II. π. 234, Πίνδαρος Ἑλλοὶ χωρὶς τοῦ σ̄ ἀπὸ Ἑλλοῦ τοῦ δρυτόμου, φ̄ φασὶ τὴν περιστερὰν πρώτην καταδείξαι τὸ μαντείον. Eust. II. 1057. 57.—Strabo, VII. 328, καὶ οἱ τραγικοί τε καὶ Πίνδαρος Θεσπρωτίδα εἰρήκασιν τὴν Δωδώνην.

39. [33.] = B<sup>4</sup> 61.

Τί δ' ἔλπει σοφίαν ἔμμεναι, ἃ τ' ὀλίγον τοι  
ἀνὴρ ὑπὲρ ἀνδρὸς ἰσχύει;  
οὐ γὰρ ἔσθ' ὅπως τὰ θεῶν βουλευμάτων' ἐρευνάσει  
βροτέα φρενί· θνατᾶς δ' ἀπὸ ματρὸς ἔφν.

40. [34.] = B<sup>4</sup> 62.

Schol. Apoll. Rhod. I. 1086, εἴληφε δὲ τὰ περὶ τῶν ἀλκούνων παρὰ Πινδάρου ἐκ Παιάνων...εὐλόγως δὲ ὅσσαν εἶπε τὴν ἀλκύνος φωνήν· ὑπὸ γὰρ Ἥρας ἦν ἀπεσταλμένη, ὡς φησὶ Πίνδαρος.

41. [35.] = B<sup>4</sup> 63.

Tzetz. ad Lycoph. 440, οἱ μάντις οἱ γνήσιοι οἱ ἐθάδες τοῦ ἐν Δηραίοις τόπῳ Ἀβδήρων τιμωμένου Ἀπόλλωνος, οὐ μνημονεύει καὶ Πίνδαρος ἐν Παιᾶσιν.

42. \* 43. [36. 37.] = B<sup>4</sup> 64. 65.

Plut. de Musica c. 15, Πίνδαρος δ' ἐν Παιᾶσιν ἐπὶ τοῖς Νιόβης γάμοις φησὶ Λύδιον ἄρμονίαν πρῶτον διδασχθῆναι (ὑπὸ Ἀνθίππου). Aelian. Var. Hist. XII. 36, Ἀλκμὰν δέκα (Niobae liberos), Μίμνερμος ἑξοσὶ, καὶ Πίνδαρος τοσοῦτους. Gellius, Noct. Att. XX. 7, "Nam Homerus pueros puellasque eius (Niobae) bis senos dicit fuisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindarus bis denos."

39 Stob. Ecl. Phys. 2. 1. 8.

39 1 ἔλπει Cf. N. 7. 20.

39 3 Cf. I. 4. 16, Eur. Bacch.

1002.

ἐρευνάσει.

ἐρευνάσει Böckh, Stob.

44. 45. 46. 47. 48. [38. 40. 41. 42. 39.] = B<sup>1</sup> 66—70.

I. Ἀμνιόν. 70, Θηβαῖοι καὶ Θηβαγενεῖς διαφέρουσιν, καθὼς Δίδυμος ἐν ὑπομνήματι τῷ πρώτῳ τῶν Παιάνων Πινδάρου φησίν, καὶ τὸν τρίποδα ἀπὸ τούτου Θηβαγενεῖς πέμπουσι τὸν χρύσειον εἰς Ἴσμήνιον ἱερόν (emendation for Ἴσμηνὸν πρῶτον) κ.τ.λ.—II. Schol. Ol. 1. 26, περὶ δὲ τῆς Δωριστὶ ἀρμονίας εἴρηται ἐν Παιᾶσιν, ὅτι Δώριον μέλος σεμνότατόν ἐστιν.—III. Schol. Ol. 2. 70, ἐν δὲ τοῖς Παιᾶσιν εἴρηται περὶ τοῦ χρησιμοῦ τοῦ ἐκπεσόντος Λαίῳ, καθὰ καὶ Μνασέας ἐν τῷ περὶ χρησμῶν γράφει· Λαῖε Λαβδακίδῃ, ἀνδρῶν περιώνυμε πάντων.—IV. Schol. Pyth. 6. 4, ἐν τῇ πολυχρύσῳ Ἀπολλωνίᾳ νάπη, περὶ ἧς ἐν Παιᾶσιν εἴρηται. . . . . ἐκεῖ γὰρ ἡ Ἀπολλωνία νάπη, περὶ ἧς ἐν Παιᾶσιν εἴρηται.—V. Schol. Pyth. 12. 45, ἐν γὰρ τῷ Κηφισσῷ οἱ αὐλητικοὶ κάλαμοι φύονται. εἴρηται δὲ καὶ ἐν Παιᾶσι περὶ αὐλητικῆς.

#### IV.

#### ΔΙΘΥΡΑΜΒΟΙ.

49. [43.] = B<sup>1</sup> 71.

Schol. Ol. 13. 25, ὁ Πίνδαρος δὲ ἐν μὲν τοῖς Ὑπορχήμασιν ἐν Νάξῳ φησὶν εὑρεθῆναι πρῶτον διθύραμβον, ἐν δὲ τῷ πρώτῳ τῶν Διθυράμβων ἐν Θήβαις, ἐνταῦθα δὲ ἐν Κορίνθῳ.

50. [44.] = B<sup>1</sup> 72.

Ἄλόχῳ ποτὲ θωραχθεὶς ἔπεχ' ἀλλοτρίᾳ  
Ἰαρίων.

44—48 From Didymos' commentary on Pindar's *Paeans*.

50 *Etym. Magn.* p. 460. 35, Cramer, *An. Par.* 4. 194, 7, *An. Ox.* 3. 89. 29. 'Once when drunken,

Orion assaulted another's wife.' See L. and S. *θωρήσω*, II. The allusion is perhaps to Orion and Pléionē. For ἔπεχ' or ἐπέιχεν cf. Schol. N. 2. 16.



51. [52.] = B<sup>1</sup> 73.

Strabo, ix. 404, καὶ ἡ Ἑγρία δὲ τῆς Ταναγραίας νῦν ἐστὶ, πρότερον δὲ τῆς Θηβαΐδος· ὅπου ὁ Ἑγριεὺς μεμύθηται καὶ ἡ τοῦ Ὠρίωνος γένεσις, ἣν φησι Πίνδαρος ἐν τοῖς Διθυράμβοις (cf. Eust. 264. 44). Hygin. *Poet. Astron.* ii. 34, "Aristomachus autem dicit quendam Hyriea fuisse Thebis, Pindarus autem in insula Chio. Hunc autem, cum Iovem et Mercurium hospitio recepisset, petisse ab his, ut sibi aliquid liberorum nasceretur: itaque, quo facilius petitum impetraret, bovem immolasse et his pro epulis apposuisse: quod cum fecisset, poposicisse Iovem et Mercurium quod corium de bove fuisset detractum, et quod fecerant urinae in corium infudisse, et id sub terra poni iussisse: ex quo postea natum puerum, quem Hyrieus e facto Uriona nomine appellaret: sed vetustate et consuetudine factum est ut Orion vocaretur. Hic dicitur Thebis Chium venisse, et Oenopionis filiam Meropen per vinum cupiditate incensus compressisse etc."

52. [53.] = B<sup>1</sup> 74.

.....Τρεχέτω δὲ μετὰ  
Πληϊόναυ, ἅμα δ' αὐτῶ κύων (λεοντοδίμας.)

53. [45.] = B<sup>1</sup> 75.

Ἴδετ' ἐν χορόν, Ὀλύμπιοι,  
ἐπὶ τε κλυτὰν πέμπετε χάριν, θεοί,  
πολύβατον οἴτ' ἄστεος ὀμφαλὸν θυόεντα

52 Schol. N. 2. 16. Lucian, *pro Imag.* c. 18, *Etym. Magn.* p. 675. 33. τρεχέτω Bergk, Böckh *τρέχων*.

53 Dionysios Halikarn. *de Comp. Verb.* c. 22, given as an instance τῆς αὐστηρᾶς ἁρμονίας. The piece was composed for the Athenians.

53 1 Ἴδετ' Böckh with one ms. δεῦτ'. Perhaps Ἴτε δ'. For

*ιδεῖν* = 'regard with favor' cf. O. 14. 14. For *ιδεῖν ἐν* (ἐς) cf. Frag. 100. 9. ἐν Cf. P. 2. 11. For the invocation cf. Aristoph. *Nub.* 563.

2 ἐπὶ Ἱmesis. Edd. ἐπι. κλυτὰν χάριν 'A renowned (or 'loud') song.' Cf. O. 14. 19, I. 6. 19, 7. 16.

3 ὀμφαλὸν Dissen takes this to be the altar of the Twelve gods in the forum at Athens.

ἐν ταῖς ἱεραῖς Ἀθάναις  
 5 οἶχνεῖτε πανδαίδαλόν τ' εὐκλέ' ἀγοράν·  
 ἰοδετᾶν λάχετε στεφάνων  
 τῶν ἐαριδρέπτων λοιβάν, Διόθεν τέ με σὺν ἀγλαῇ  
 ἴδετε πορευθέντ' αἰοιδᾶ δεύτερον  
 ἐπὶ κισσοδέταν θεόν,  
 10 τὸν Βρόμιον Ἐριβόαν τε βροτοὶ καλέομεν. γόνου  
 ὑπάτων μὲν πατέρων μελπόμεν  
 γυναικῶν τε Καδμειᾶν ἔμολον.  
 ἐν Ἀργεῖα Νεμέα μάντιν οὐ λανθάνει,  
 φοινικοφεάνων ὀπότ' οἶχθέντος Ὠρᾶν θαλάμου  
 εὐδομον ἐπαῖωσιν ἔαρ φυτὰ νεκτάρεια.

**5** εὐκλέ' εὐκλέα for εὐκλέα, cf. N. 6. 30. Cf. Soph. *Oed. R.* 161. ἀγοράν The old forum below the Pnyx, Akropolis and Areopagos.

**6** λάχετε Bergk λάβετε.

**7** τῶν ἔαρ. λοιβ. Böckh τᾶν τ' ἐαριδρεπτᾶν λοιβᾶν. Bergk τῶν ἐαριδρόπων· | ἀμοιβᾶν Δι. (ἀμοιβ. acc. in apposition with the sentence). Διόθεν 'From heaven.' ἀγλαῇ Böckh, mss. ἀγλαῖα.

**8** δεύτερον Perhaps the first occasion was with the dithyramb of which the next fragment is the opening.

**9** κισσοδέταν Bergk ἐπὶ τε κισσοκόμαν. So κισσοφόρος O. 2. 27, Hom. *Hymn.* 26. 1, Eur. *Phoen.* 651. Simon. *Frag.* 148 [205] πολλὰκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν Ὠραὶ | ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις | αἱ Διονυσιάδες, μίτραισι δὲ καὶ ῥόδων ἄνωτοις | σοφῶν αἰοιδῶν ἐσκλασαν λιπαρὰν ἔθειραν.

**10** τόν 'Whom.' Some place a full stop after *v.* 9 and a comma after καλέομεν. μὲν...τε Cf. O. 4. 15. πατέρων Zeus, while γυναικῶν Καδμειᾶν means Semelê. For the plural cf. I. 4. 43, τοῖσιν referring only to Achilles, N. 1. 58.

μελπόμεν For inf. cf. I. 7. 63, *Frag.* 7. 5.

**11** ἔμολον The poet identifies himself with his ode, cf. O. 7. 13. Some mss. Σεμέλην.

**12** mss. ἐν ἀργεῖα νεμέω(α)μαντιν. Heyne ἐν Ἀργεῖα Νεμέα μάντιν (i.e. the custodian of the sacred palm tree at Nemea, branches from which the victors bore in their hands), Bergk ἐναργέ' ἀνέμων μαντήϊ'. Usener ἐναργεῖα τελέων σάματα, Christ ἐναργεῖα τέλεα μαντιν. Perhaps ἐναργέ' ἄνθεμα μαντιν (ΘΕΜ for ms. ΕΜΕ). Heyne and his followers suppose Pindar to have been at Nemea in the spring. But if this were so, there is no reason why he should mention it, as the games were in the summer. Of course μαντιν is most naturally the poet.

**13** φοινικοφεάνων Koch from mss. φοίνικος ἐάνων. Other Edd. before Bergk φοίνικος ἔρνος. οἶχθέντος Cf. Lucr. 1. 10.

**14** ἐπαῖωσιν Cf. N. 2. 14 for the meaning 'feel,' 'feel the influence of'; and for the number cf. P. 1. 13. Bergk ἐπάγωσιν ἔαρ. φυτὰ νεκτάρεια | τότε βάλλεται.

15 τότε βάλλεται, τότ' ἐπ' ἀμβρόταν χθόν' ἐραταὶ  
 ἴων φόβαι, ῥόδα τε κόμαισι μίγνυται,  
 ἀχεῖται τ' ὀμφαὶ μελέων σὺν αὐλοῖς,  
 ἀχεῖται Σεμέλαν ἐλικάμπυκα χοροί.

54. [46.] = B<sup>1</sup> 76.

ᾠ τὰ λιπαραὶ καὶ ἰοστέφανοι καὶ ἰοίδιμοι,  
 Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθῆναι, δαιμόνιον πτο-  
 λιεθρον.

\* 55. [196.] = B<sup>1</sup> 77.

Ὅθι παῖδες Ἀθηναίων ἐβάλλοντο φαεννὰν  
 κρηπίδ' ἐλευθερίας.

\* 56. [225.] = B<sup>1</sup> 78.

Κλυθ', Ἀλαλὰ Πολέμου θύγατερ,  
 ἐγγέων προοίμιον, αἶ θύεται  
 ἄνδρες (ὑπὲρ πόλιος) τὸν ἰρόθυτον θάνατον.

57A. 57B. [47. 48.] = B<sup>1</sup> 79 A, B.

Πρὶν μὲν εἶρπε σχοινοτένειά τ' ἰοιδὰ διθυράμβων  
 καὶ τὸ σὰν κίβδαλον ἀνθρώποισιν ἀπὸ στομάτων.

15 χθόν' *Var. lect.* χέρσον.

16 μίγνυται The ῥόδα softens the *schema Pindaricum* (cf. P. 10. 71, O. 10. 6).

17 ἀχεῖται τ' Hermann's correction of οἰχνεῖτε, ὑμνεῖτε, from Lesbos, *περὶ σχημάτων*, p. 184, Valcknaer. Bergk ἀχεῖ τ' after one ms.

54 Schol. Aristoph. *Acharn.* 673, *Nub.* 299, *Equ.* 1329, *Aristid.* 3. 341. Cf. Isokr. *de Antidosi*, 166. Cf. also O. and P. pp. xi, xii.

54 1 ᾠ τὰ Böckh αἶ τε. ἰοστέφανοι *I. c.* at the vernal Dionysia, cf. last Frag. v. 6. Cf. Aristoph. *Acharn.* 636 sqq.

55, 56 Plut. *de Gl. Athen.* c. 7.

57 A Strabo 10. 469 (719), *Athēnaeos* 11. 467 B, 10. 488 D, *Dionysios Hal. de Comp. Verb.* c. 14. Böckh by emendation and combination gets the text. *Dionysos l. c.* explains, εἰσι δὲ οἱ ἀσίγμοις ῥῥῶδᾶς ὄλας ἐποίουν, δηλοῖ δὲ τοῦτο Πίνδαρος, κ.τ.λ. Such an ode was ascribed to Lasos of Hermionē, under whom Pindar studied. The Greeks confused the Phoenician sibilants. The sign of *shin* M is used for sigma in early Aeolo-Dorian alphabets, while the name σὰν may be borrowed from the Phoenician equivalent for

.....σοὶ μὲν κατάρχειν,  
 μάτηρ μεγάλη, πάρα ῥόμβοι κυμβάλων·  
 ἐν δὲ κεχλάδειν κρόταλ', αἰθομένα δὲ δᾶς ὑπὸ ξαν-  
 θαῖσι πεύκαις.

57c. = B<sup>1</sup> 80.

Κυβέλα μάτηρ θεῶν.

58. [49.] = B<sup>1</sup> 81.

.....Σὲ δ' ἐγὼ παρά μιν  
 αἰνέω μὲν, Γηρυόνα, τὸ δὲ μὴ Διὶ  
 φίλτερον σιγῶμι πάμπαν· οὐ γὰρ ἔοικίς  
 ἄρπαζομένων τῶν ἐόντων καθῆσθαι παρ' ἔστια,  
 5 καὶ κακὸν ἔμμεναι.

59. [50.] = B<sup>1</sup> 82.

Τὰν λιπαρὰν μὲν Αἴγυπτον ἀγχίκριμμον.

either *shin* or *sain* (the 7th letter, zêta). The sigma of the ordinary Greek alphabet takes the place of *shin*, while the Greek Xi has the place of *samech*, but its name sounds as if it might be borrowed from *shin*. Zêta again has the place of *sain* but the name of *tsade*. These facts suggest that the ordinary Doric sibilant differed in pronunciation from the Attic and that ξ < sy (Doric future) may have been pronounced more like our *sh* or German *sch* than like *ks*. In this fragment Pindar seems to claim the invention of improvements in the dithyramb. Is διθύραμβος a dialectic form for διφθέραμβος, 'skin-chant,' the part -αμβο- being akin to ὀμφή? For Pindar's punning derivation see Frag. 62.

57 B Strabo, *l. c.* Frag. 57 A, whence it appears that this fragment is from the same dithyramb

as the last.

57 B 1 κατάρχειν For the active see my note on ἀπάρχει, N. 4. 46.

57 B 3 ἐν δέ Cf. O. 7. 5, Soph. *Oed. R.* 27. κεχλάδειν mss. καχλάδων. Text Hermann.

57 c Philodêmos, *περὶ εὐσεβ.* p. 29 (Gompertz). Bergk's restoration from a very corrupt passage. Perhaps it is from the same ode as the last two fragments.

58 Aristid. 2. 70.

58 1 παρά μιν So Bergk from two mss. and a Schol. Büekh παρ' ἄμυν, other mss. παρ' ἄμιν, 'between ourselves.'

58 4 Cf. O. 1. 83.

58 5 καὶ κακόν 'And so be a coward.'

59 Schol. P. 2, *Inscr.* ἀγχίκριμμον *V. l.* ἄγει κνήμων. For text cf. Frag. 184.

60. [51.] = B<sup>4</sup> 83.

Ἦν ὅτε σύας τὸ Βοιώτιον ἔθνος ἔνεπον.

61. [54.] = B<sup>4</sup> 84.

Harpokrat. 142, παλιναίρετος... ἐπὶ δὲ τῶν καθαιρεθέντων οἰκοδομημάτων καὶ ἀνοικοδομηθέντων Πίνδαρος Διθυράμβοις. Phot. 373, 11.

\* 62. [55.] = B<sup>4</sup> 85.

*Et. M.* 274, 50, Διθύραμβος... Πίνδαρος δὲ φησὶ λυθίραμβον· καὶ γὰρ Ζεὺς τικτομένου αὐτοῦ ἐπεβόα Λῦθι ῥάμμα, λῦθι ῥάμμα, ἔν' ἧ λυθίραμβος, καὶ διθύραμβος κατὰ τροπὴν καὶ πλεονασμόν.

\* 63. [56.] = B<sup>4</sup> 86.

Choeroboskos, I. 279, εἶτα αὕτη ἡ αἰτιατικὴ φημὶ δὲ ἡ ἴκτινον κατὰ μεταπλασμόν γέγονεν ἴκτινα, ὥσπερ... διθύραμβον διθύραμβα παρὰ Πινδάρῳ.

## V.

## ΠΡΟΣΟΔΙΑ.

## ΕΙΣ ΔΗΛΟΝ.

64. 65. [58.] = B<sup>4</sup> 87. 88.

Στρ.

Χαῖρ', ὦ θεοδμάτα, λιπαροπλοκάμου  
 παίδεσσι Λατοῦς ἡμεροέστατον ἔρνος,  
 πόντου θύγατερ, χθονὸς εὐρείας ἀκίνητον τέρας, ἄντε  
 βροτοὶ

60 Schol. O. 6. 152. Cf. O. 6. 90.

64 Philo-Judaeus, *de Corrupt. Mundi*, 2. p. 511 (Mangey).64<sup>3</sup> ἀκίνητον In v.c. 490 Délos

was shaken by an earthquake, so unless I. 1 and this 'Prosodiac Paeân' were composed before that date, the epithet means 'unmoved from its place,' as is most likely.



Δᾶλον κικλήσκεισιν, μακάρες δ' ἐν Ὀλύμπῳ τηλέφαντον  
κυανέας χθονὸς ἄστρον.

... ..

Ἄντ.

ἦν γὰρ τοπάροιθε φορητὰ κυμάτεσσιν παντοδαπῶν τ'  
ἀνέμων

ῥιπαῖσιν· ἀλλ' ἂ Κοιογενῆς ὀπότη' ὠδίνεσσι θααῖς  
ἀγχιτόκοις ἐπέβαινε, δὴ τότε τέσσαρες ὄρθαι  
πρέμνων ἀπώρυσαν χθονίων,

5 ἂν δ' ἐπικράνοις σχέθον πέτραν ἀδαμαντοπέδιλοι  
κίονες· ἔνθα τεκοῖσ' εὐδαίμον' ἐπόψατο γένναν.

ΑΙΓΙΝΗΤΑΙΣ ΕΙΣ ΑΦΑΙΑΝ.

66. [59.] = B<sup>4</sup> 89.

Τί κάλλιον ἀρχομένοισιν ἢ καταπανομένοισιν,  
ἢ βαθύζωνόν τε Λατῶ καὶ θαῶν ἵππων ἐλάτειραν  
αἶεσαι;

ΕΙΣ ΔΕΛΦΟΥΣ.

\* 67. [60.] = B<sup>4</sup> 90.

.....Πρὸς Ὀλυμπίου Διὸς σε,  
χρυσέα κλυτόμαντι Πυθοῖ,  
λίσσομαι Χαρίτεσσί τε καὶ σὺν Ἀφροδίτῃ  
ἐν ζαθέῳ με δέξαι χορῶ  
5 αἰίδιμον Πιερίδων προφάταν.

64 4 Délos was called Asteria and Anaphê.

65 Strabo 10. p. 742 B (485). It is clear from the metre this fragment is from the same poem as the last. The first two verses of 65 answer to the third and fourth of 64.

65 2 Κοιογενῆς Lâto, cf. Hés. Theog. 404—406. θααῖς mss. θύοις, Bergk θύοις'.

65 3 ἐπέβαινε Porson ἐπέβα νιν.

65 5 ἂν...σχέθον Tmesis.

66 Schol. Aristoph. Equites, 1263, cf. Paus. 2. 30. 3.

66 2 ἐλάτειραν Artemis Aphaea, a goddess worshipped in Aegina. Cf. ἱπποσόα, O. 3. 26.

67 Aristid. 2. 510 (379).

67 4 χορῶ So Bergk, vulg. χώρω, perhaps 'the dancing-place' at Delphi. For the connexion of Aphroditê and the Graces with Delphi cf. P. 6. 2.

68. [61.] = B<sup>1</sup> 91.

Porphyr. *de Abst.* III. 251, Πίνδαρος δὲ ἐν προσφδίοις (προσοδίοις) πάντας τοὺς θεοὺς ἐποίησεν, ὁπότε ὑπὸ Τυφῶνος ἐδιώκοντο, οὐκ ἀνθρώποις ὁμοιωθέντας, ἀλλὰ τοῖς ἄλλοις (Wesseling τοῖς ἀλόγοις) ζώοις.

\* 69. 70. [93.] = B<sup>1</sup> 92. 93.

Κείνω μὲν Αἴτνα δεσμὸς ὑπερφίαλος  
ἀμφίκειται.

\* \* \*

ἀλλ' οἶος ἄπλατον κεραῖζες θεῶν  
Τυφῶν' ἑκατοντακάρανον ἀνάγκα, Ζεῦ πάτερ,  
ἐν Ἀρίμοις ποτέ.

71. = B<sup>1</sup> 94.

Μεμναΐατ' αἰοιδᾶς.

## VI.

## ΠΑΡΘΕΝΙΑ.

ΠΑΝΙ 72—77.

72. [63.] = B<sup>1</sup> 95.

ᾠ Πάν, Ἀρκαδίας μεδέων, καὶ σεμνῶν ἀδύτων φύλαξ,  
... ..  
Ματρὸς μεγάλας ὀπαδέ, σεμνῶν Χαρίτων μέλημα  
τερπνόν.

69, 70 Strabo 13. 626 (930 A).  
Cf. Julian, *Ep.* 24. 395.

70 2 ἑκατοντακάρανον So Hermann after P. 1. 16 (cf. Schol. Hes. *Theog.* 311), mss. Τυφῶνα πεντηκον-

τακέφαλον.

71 Cramer, *An. Par.* 3. 292. 26.

72 Eustath. *Proem.* 27. Schol. P. 3. 139.

\* 73. [66.] = B<sup>4</sup> 96.

᾽Ω μάκαρ, ὄντε μεγάλας θεοῦ κύνα παντοδαπὸν  
καλέοισιν ᾽Ολύμπιοι.

\* 74. [65.] = B<sup>4</sup> 98.

Schol. Theokr. v. 14, τὸν Πᾶνα τὸν ἄκτιον· τινὲς δὲ τὸν ᾽Απόλλωνα φασὶ τὸν ἐπὶ τῆς ἀκτῆς ἰδρυμένον, φησὶ δὲ καὶ Πίνδαρος τῶν ἀλιέων αὐτὸν φροντίζειν.

\* 75. [64.] = B<sup>4</sup> 97.

Τὸ σαυτοῦ μέλος γλάζεις.

\* 76. [67.] = B<sup>4</sup> 99.

Aristid. i. 49, Διδόασι δ' αὐτῷ καὶ τὸν Πᾶνα χορευτὴν τελεώτατον θεῶν ὄντα, ὡς Πίνδαρός τε ἕμνῃ καὶ οἱ κατ' Αἴγυπτον ἱερεῖς κατέμαθον.

\* 77. [68.] = B<sup>4</sup> 100.

Serv. Virg. *Georg.* i. 16, "Pana Pindarus ex Apolline et Penelopa in Lyco (Lycaeo) monte editum scribit, qui a Lycaone rege Arcadiae locus (Lycaeus) mons dictus est: alii ex Mercurio et Penelope natum, comitem feras solitum e cubilibus excitare, et ideo capripedem figuratum esse etc." But Schol. in Theokr. *Syrinx*, Τὸν δὲ Πᾶνα ἔνιοι γηγενῆ ἱστοροῦσιν, ἔνιοι δὲ Αἰθέρως καὶ Νύμφης Οὐρανίας, ὡς καὶ Πίνδαρος, ἔνιοι δὲ ᾽Οδυσσεώς.

73 Aristot. *Rhet.* 2. 24.

73 1 παντοδαπὸν The meaning which παντοδαπὸς obviously bears Aristoph. *Ran.* 289 is 'taking all kinds of forms'; but for this passage 'universal' is still better. Pindar may however apply Empusa-like attributes to the god who was often the author of terror.

The name κύων is not inappropriate to the god of flocks who was also a hunter, when he is spoken of as an attendant.

75 Schol. Theokr. 1. 2, interpreting εἰνατῷ ᾠδὴν ἄδεις. For γλάζεις for κλάζεις cf. γλώσσα for κλωγα.

## ΑΠΟΛΛΩΝΙ.

\* 78. 79. [70.] = B<sup>4</sup> 101. 102.

.....Κινηθεὶς ἐπήει

γᾶν καὶ θάλασσαν καὶ σκοπιαῖσιν μεγάλαις ὀρέων  
ὑπερ ἔστα,καὶ μυχοὺς δινάσατο βαλλόμενος κρηπίδας ἀλσέων,  
καὶ ποτε τὸν τρικάρανου Πτωῖου κευθμῶνα κατέσχεθε...

\* \* \*

.....ναοπόλον μάντιν δαπέδοισιν ὀμοκλέα.

80. [62.] = B<sup>4</sup> 103.

Schol. Arist. *Acharn.* 720, Ἄγοράζειν ἐν ἀγορᾷ διατρίβειν ἐν ἐξουσίᾳ καὶ παρρησίᾳ ἐστίν, Ἀττικῶς, ὅθεν καὶ ἡ Κόριννα, ἐστὶ τοῦ Πινδάρου ἀττικιστί, ἐπεὶ καὶ ἐν τῷ πρώτῳ τῶν Παρθενίων ἐχρήσατο τῇ λέξει.

81. [69.] = B<sup>4</sup> 104.

Schol. Theokr. II. 10, Πίνδαρός φησιν ἐν τοῖς κεχωρισμένοις τῶν Παρθενίων (παρθένων), ὅτι τῶν ἑραστῶν οἱ μὲν ἄνδρες εὐχονται τὸν Ἥλιον, αἱ δὲ γυναῖκες Σελήνην.

## VII.

## ΤΠΟΡΧΗΜΑΤΑ.

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΙ 82. 83.

82. [71. 72.] = B<sup>4</sup> 105.

Σύνες ὅ τοι λέγω, ζαθέων ἱερῶν

78, 79 Strabo 9. 412, 413.

78 3 δινάσατο Qy. ἀλλάσ-  
σετο? βαλλόμενος Cf. P. 5. 83,  
7. 3.78 4 Πτωῖου Bergk, vulg.  
Πτωῖου. The ode seems to have

celebrated the foundation of an oracle and shrine near Akraephia, between Mt Ptōon and the Lake Kōpāis.

82 Schol. N. 7. 1; Schol. P. 2. 127; Schol. Aristoph. *Aves*, 925.

ὁμώνυμε πάτερ, κτίστορ Αἴτνας·  
 Νομάδεσσι γὰρ ἐν Σκύθαις ἀλάται Στράτων,  
 ὃς ἀμαξοφόρητον οἶκον οὐ πέπαται·  
 5 ἀκλεῆς ἔβα τῶνδε.....

83. [73.] = B<sup>1</sup> 106.

Ἄπο Ταῦγέτοιο μὲν Λάκαιναν  
 ἐπὶ θηρσὶ κύνα τρέφειν πυκινώτατον ἔρπετον·  
 Σκύριαι δ' ἐς ἄμελξιν γλάγους  
 αἶγες ἐξοχώταται·  
 5 ὄπλα δ' ἀπ' Ἄργεος· ἄρμα Θηβαῖον· ἀλλ' ἀπὸ τῆς  
 ἀγλαοκάρπου  
 Σικελίας ὄχημα δαιδάλεον ματεύειν.

ΘΗΒΑΙΟΙΣ ΕΙΣ ΗΛΙΟΝ ΕΚΛΕΙΨΑΝΤΑ.

\* 84. [74.] = B<sup>1</sup> 107.

Ἄκτις Ἄελίου, τί, πολύσκοπ' ἐμὰ θεά, ἐμῶν μᾶτερ  
 ὀμμάτων,  
 ἄστρον ὑπέρτατον ἐν ἀμέρᾳ κλεπτόμενον,  
 ἔθηκας ἀμάχανον ἰσχὺν [πτανόν]

Cf. Plato, *Phaedr.* 236 D, *Meno* 76 D.

**82** 3 It is not certain that this line followed the last immediately. Στράτων Hieron's charioteer when he won the victory celebrated by P. 2, to whom he had given the mules. Here Pindar hints that a chariot also would be acceptable. Note the absence of any formal indication of the simile.

**83** Athénæos 1. 28 A, clearly from the same poem as Frag. 82.

**83** 1 Cf. Soph. *Aj.* 8.

**83** 5 ὄπλα 'Shields,' cf. O. 7. 83.

**83** 6 Cf. O. 4. 10, note.

**84** Dionys. Hal. *de adm. vi dic. Demosth.* c. 7. Cf. Boetticher, *Annal. Antiqu.* 1853, p. 184. The various proposed emendations of the text are given in Bergk, ed. 4. Ideler supposes that the eclipse in question occurred at 2 P.M., April 30, B.C. 463. With this fragment compare Archilochos *Frag.* 74.

**84** 1 ἐμά, κ.τ.λ. mss. ἐμῆς θεῶ μ' ἄτερ ὀμμάτων. Bergk τί πολύσκοπ' ἐμήσω, ἐμῶν μᾶτερ ὀμμάτων; πολύσκοπ' Cf. II. 3. 277.

**84** 2 ἄστρον Vocative in apposition with ἀκτίς. Cf. Philostratos *Ep.* 53 (72, p. 949), O. 1. 6.

**84** 3 πτανόν Qy. πραιπίδων?



ἀνδράσιν καὶ σοφίας ὀδόν, ἐπισκότον  
 5 ἀτραπὸν ἐσσυμένα  
 ἔλᾶν τι νεώτερον ἢ πάρος;  
 ἀλλὰ σε πρὸς Διός, ἵπποσόα θεός, ἱκετεύω,  
 ἀπήμον' ἐς ὄλβον τινὰ τρίποις Θήβαις, ὦ πότνια,  
 πάγκοινον τέρας.  
 πολέμου δ' εἰ σᾶμα φέρεις τινός, ἢ  
 10 καρποῦ φθίσιν, ἢ νιφετοῦ σθένος  
 ὑπέρφατον, ἢ στάσιν οὐλομένην,  
 ἢ πόντου κενέωσιν ἀνὰ πέδον,  
 ἢ παγετὸν χθονός, ἢ νότιον θέρος  
 ὕδατι ζακότῳ διερόν,  
 15 ἢ γαῖαν κατακλύσαισα θήσεις  
 ἀνδρῶν νέον ἐξ ἀρχᾶς γένος,  
 ὀλοφύρομαι \* οὐδὲν ὅ τι \*  
 πάντων μέτα πείσομαι.

85. [75.] = B<sup>4</sup> 108.

Θεοῦ δὲ δείξαντος ἀρχὰν  
 ἕκαστον ἐν πρᾶγος εὐθειᾶ δὴ κέλευθος ἀρετὰν ἐλεῖν,  
 τελευταί τε καλλίονες.

**84 4** σοφίας Especially augury and foreknowledge.

**84 6** ἔλᾶν 'To bring on somewhat more strange-and-dreadful.' Cf. P. 4. 155.

**84 7** ἵπποσόα θεός Blass. mss. ἵππος θοάς (θαθοάς, θαθοάς). Bergk ἵππους τε θοάς ικ.

**84 8** τρίποις Vulg. τράποιο. 'Turn the universal portent to untroubled prosperity for Thebes.'

**84 10** σθένος Cf. I. 3. 2.

**84 14—16** So Hermann. The asterisks mark the lacuna which he filled up. For the sentiment cf.

Eur. *Phoen.* 894 εἰς γὰρ ὧν πολλῶν μέτα | τὸ μέλλον, εἰ χρή, πείσομαι· τί γὰρ πάθος; Cic. *ad Fam.* 6. 2. 2, Plin. *Epp.* 6. 20. 17 *possem gloriari non gemitum mihi, non uocem parum fortem excidisse, nisi me cum omnibus, omnia mecum perire misero magno tamen mortalitatis solacio credidissen.*

**85** *Epist. Socrat.* 1; Aristides 2. 571. Cf. P. 10. 10.

**85 2** ἐν For ἐς cf. P. 2. 11. πρᾶγος 'Great undertaking,' cf. N. 3. 6, Aesch. *Sept. c. Th.* 2.

86. [228.] = B<sup>4</sup> 109.

Τὸ κοινόν τις ἀστῶν ἐν εὐδία τιθεῖς  
 ἐρευνασάτω μεγαλόνορος Ἀσυχίας τὸ φαιδρὸν φάος,  
 στάσιν ἀπὸ πραπίδος ἐπίκοτον ἀνελών,  
 πενίας δότεيران, ἐχθρὰν κουροτρόφον.

87. [76.] = B<sup>4</sup> 110.

Γλυκὴ δ' ἀπείροισι πόλεμος· πεπειραμένων δέ τις  
 ταρβεῖ προσιόντα νιν καρδία περισσῶς.

88. [77.] = B<sup>4</sup> 111.

Ἐνέπισε κεκραμέν' ἐν αἵματι, πολλὰ δ' ἔλκε' ἔμβαλε  
 νωμῶν  
 τραχὺ ρόπαλον, τέλος δ' αἰείραις πρὸς \* \* στιβαρὰς  
 ἐσπάραξε πλευράς,  
 αἰῶν δὲ δι' ὀστέων ἐρραίσθη.

89. [78.] = B<sup>4</sup> 112.

Λάκαινα μὲν παρθένων ἀγέλα.

90. [79.] = B<sup>4</sup> 113.

Schol. Theokr. vii. 103, Ὁμόλας δὲ Θετταλίας ὄρος, ὡς  
 Ἐφορος καὶ Ἀριστόδημος ὁ Θηβαῖος, ἐν οἷς ἱστορεῖ περὶ τῆς  
 ἐορτῆς τῶν Ὀμολωίων, καὶ Πίνδαρος ἐν τοῖς Ὑπορχήμασιν.

**86** Stob. *Flor.* 58. 9. Cf. Poly-  
 bios 4. 31, where we are told that  
 in this poem Pindar advised his  
 countrymen not to resist the Per-  
 sians.

**86 2** Ἀσυχίας Cf. P. 8. 1.

**86 3** From this line it might  
 be inferred that Pindar was ad-  
 vising the patriotic party to prefer  
 submission to the Persians to in-  
 testine strife.

**87** Stob. *Flor.* 50. 3. Eustath.  
 p. 841, 32.

**87 1** ἀπείροισι *V. l.* ἀπείρω.  
 πεπειραμένων *V. l.* ἐμπεύρων.

**88** Erôtian, p. 74 (Franz). See  
 Frag. 145.

**88 3** αἰών Erôt. *loc. cit.* ὁ  
 νωτιαῖος μυελός. Perhaps this frag-  
 ment is on the same subject as  
 Frag. 145.

**89** Athênæos 14. 631 c.

91. [80.] = B<sup>4</sup> 114.

Schol. Pind. Isth. i. 21, Ἴόλαος δὲ ἦν Ἡρακλέους ἠνίοχος, ἀλλ' εὐρήματα Πινδάρου ἐν Ὑπορχήμασιν, ὡς καὶ εὐρημα Κάστορος, ὡς αὐτὸς λέγει. Büeckh, ἄρματα δὲ αὐτοῦ εὐρημα κατὰ τὰ Πινδάρου κτλ.

92. [81.] = B<sup>4</sup> 115.

Schol. Pind. Ol. XIII. 25, Ὁ Πίνδαρος δὲ ἐν μὲν τοῖς Ὑπορχήμασιν ἐν Νύξῳ φησὶν εὐρηθῆναι πρῶτον διθύραμβον.

\* 93. 94. [82.] = B<sup>4</sup> 116. 117.

Ὁ Μοισαγέτας με καλεῖ χορευσαί.

\* \* \*

Ἄγους ὦ κλυτὰ θεράποντα Λατοῖ.

## VIII.

## ΕΓΚΩΜΙΑ.

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩ. 95. 96.

95. [83.] = B<sup>4</sup> 118.

Βούλωμαι παίδεσσιν Ἑλλάνων.....

\* 96. [84.] = B<sup>4</sup> 119.

Ἐν δὲ Ῥόδον...κατόκισθεν.....

ἐνθένδ' ἀφορμαθέντες ὑψηλὰν πόλιν ἀμφινέμονται,  
πλεῖστα μὲν δῶρ' ἀθανάτοις ἀνέχοντες,  
ἔσπετο δ' ἀεναίου πλοῦτου νέφος.

93, 94 Hêphaest. p. 78 (46).  
Examples of Pindaric hendeca-  
syllables.

95 Schol. O. 2. 16. mss. read  
παίδεσιν.

96 Schol. O. 2. 16. From the  
same enkômion as Frag. 95.

96 1 ἐν V. l. ἄν.

96 2 Cf. P. 12. 2.

96 3 For the theme cf. O. 3.  
39, 40.96 4 νέφος Apparently sug-  
gested by the shower of gold at  
Rhodes, cf. I. 6. 5 note.

ΑΛΕΞΑΝΔΡΩι ΑΜΥΝΤΑ. 97. 98.

97. [85.] = B<sup>4</sup> 120.

Ὀλβίων ὁμώνυμε Δαρδανιδᾶν,  
παῖ θρασύμηδες Ἀμύντα.

\* 98. [86.] = B<sup>4</sup> 121.

...Πρέπει δ' ἐσλοῖσιν ὑμνεῖσθαι καλλίσταις ἰοιδαῖς·  
τοῦτο γὰρ ἀθανάτοις τιμαῖς ποτιψαύει μόνον [ῥηθέν].  
θνάσκει δὲ σιγαθὲν καλὸν ἔργον.

## IX.

### ΣΚΟΛΙΑ.

ΞΕΝΟΦΩΝΤΙ ΚΟΡΙΝΘΙΩι.

99. [87.] = B<sup>4</sup> 122.

Στρ. α'.

Πολύξεναι νεάνιδες, ἀμφίπολοι  
Πειθοῦς ἐν ἀφνειῷ Κορίνθῳ,  
αἴτε τὰς χλωρὰς λιβάνου ξανθὰ δάκρη

**97** Schol. N. 7. 1, Dion Chrysost. *Orat.* 2, p. 25 (Vol. 1. 28, ed. Emper).

**98** Dion. Hal. *de adm. vi dic. Demosth.* c. 26. From the same enklômon as Frag. 97.

**98** 1 For sentiment cf. N. 3. 29.

**98** 2 ποτιψαύει Cf. P. 9. 120, I. 3. 29.

**98** 3 Cf. N. 4. 6, I. 3. 58. δὲ σιγαθὲν So Barnes. mss. δ' ἐπιγαθὲν. Sylburg, Böckh ἐπιλασθὲν.

**99** Athênæos 13. 573 c. Part of a skolion performed at the temple of Ἀφροδίτῃ Οὐρανία when

Xenophon of Corinth offered a sacrifice before competing for the Olympian games, and according to Corinthian custom engaged a number of ἐταῖραι, ιερόδουλοι to attend the ceremony. Such ιερόδουλοι are still found in connexion with temples in India. The skolia of Pindar seem to have differed from ordinary drinking songs in being choric, or at least accompanied by a choric dance, executed in this case by 100 ἐταῖραι.

**99** 1 Πολύξεναι For this feminine cf. N. 3. 2.

θυμιᾶτε, πολλάκι ματέρ' ἐρώτων οὐρανίαν πτάμεναι  
5 νόημα ποττὰν Ἀφροδίταν,

Στρ. β'.

ὑμῖν ἄνευθ' ἀπαγορίας ἔπορευ,  
ὦ παῖδες, ἐρατειναῖς ἐν εὐναῖς  
μαλθακᾶς ὥρας ἀπὸ καρπὸν δρέπεσθαι.  
σὺν δ' ἀνάγκᾳ πᾶν καλόν.....

Στρ. γ'.

10 ἀλλὰ θαυμάζω, τί με λέξοντι Ἴσθμου  
δεσπότηι τοιάνδε μελίφρονος ἀρχὰν εὐρόμενον σκολίου  
ξυνάορον ξυναῖς γυναιξίν.

Στρ. δ'.

διδάξαμεν χρυσὸν καθαρᾶ βασάνῳ.

ὦ Κύπρου δέσποινα, τεὸν δευτ' ἐς ἄλλος  
15 φορβιάδων κορᾶν ἀγέλαν ἑκατόγγυιον Ξενοφῶν τελέαις  
ἐπάγαγ' εὐχωλαῖς ἰανθείς.

ΘΕΟΞΕΝΩΙ ΤΕΝΕΔΙΩΙ.

\* 100. [88.] = B<sup>4</sup> 123.

Στρ.

Χρῆν μὲν κατὰ καιρὸν ἐρώτων δρέπεσθαι, θυμέ, σὺν  
ἀλικία·

99 5 νόημα 'Soaring in soul.'  
Cf. Soph. *Aj.* 693. ποττὰν The  
poet seems to adopt the dialect of  
Corinth. Cf. O. 13. 3, note (*fin.*).

99 6 ἄνευθ' ἀπ. So Bergk or  
ἐπαγορίας. Böckh ὕμνιν ἀτ' ἄνωθεν  
ἀπ. The goddess is wont to make  
no excuse for allowing you &c.;  
*i.e.* she deems it proper.

99 8 ὥρας...καρπὸν Cf. P. 9.  
37, N. 8. 1. ἀπὸ...δρέπ. Tmesis.  
Causative middle.

99 9 The constraint is the en-  
thusiasm excited by the goddess.  
δ' 'For.'

99 13 διδάξαμεν Frequentative  
aorist. 'We prove.'

99 15 ἑκατόγγυιον Here γυῖον  
probably means the whole body, as  
in N. 7. 73, 9. 24.

100 Athèn. 13. 601 c. For  
Theoxenos cf. O. and P. p. viii.

100 1 Cf. Frag. 104.



τὰς δὲ Θεοξένου ἀκτῖνας προσώπου μαρμαρυζοίσας  
δρακείς

ὅς μὴ πόθῳ κυμαίνεται, ἐξ ἀδάμαντος  
ἢ σιδάρου κεχάλκευται μέλαιναν καρδίαν

Ἄντ.

ε ψυχρᾶ φλογί, πρὸς δ' Ἀφροδίτας ἀτιμασθεῖς ἐλικο-  
βλεφάρου

ἢ περὶ χρήμασι μοχθίζει βιαίως, ἢ γυναικείῳ θράσει  
[ψυχρὰν] φορεῖται πᾶσαν ὁδὸν θεραπεύων.

ἀλλ' ἐγὼ τᾶσδ' ἕκατι κηρὸς ὡς δαχθεῖς ἔλα

Ἐπ.

ἱρᾶν μελισσᾶν τάκομαι, εὖτ' ἂν ἴδω παίδων νεόγχιον  
ἐς ἦβαν.

ιο ἐν δ' ἄρα καὶ Τενέδῳ Πειθῷ τ' ἔναιεν  
καὶ Χάρις υἷὸν Ἀγησιλάου.

ΘΡΑΣΥΒΟΥΛΩι ΑΚΡΑΓΑΝΤΙΝΩι.

101. [89. 94.] = B<sup>4</sup> 124.

ᾠ Θρασύβουλ', ἐρατᾶν ὄχημ' αἰοιδᾶν

τοῦτό τοι πέμπω μεταδόρπιον· ἐν ξυνῶ κεν εἴη συμ-  
πόταισίν τε γλυκερὸν

100 2 μαρμαρυζοίσας Edd. μαρμαριζ., but one ms. gives text, for which cf. μαρμαρυγή.

100 4 μέλαιναν Cf. Aristoph. *Ran.* 470.

100 5 ψυχρᾶ Oxymoron and causative use; 'chilling.'

100 6 βιαίως 'Unnaturally,' cf. Plat. *Tim.* 64 D, Aristot. *Eth. Nic.* 3 χρηματιστής (βίος) βιαίως τίς ἐστιν. γυναικείῳ Either alter to γυναικείον θράσος or take the text as a Pindaric dative with *θεραπεύων*, 'in attendance on bold-faced women.'

100 7 ψυχρὰν Probably corrupted by the proximity of ψυχρᾶ,

v. 5.

100 8 τᾶσδ' ἕκατι MSS. δ' ἕκατι. Bergk πᾶς δέατι. 'By the influence of Aphroditè.' ἔλα ἱρᾶν Bergk. MSS. ἐλεηρᾶν (ἐλεκράν). But ἱρᾶν μελισσᾶν (MSS. μέλισσαν) is out of order. Qy. ἔργον μελισσᾶν?

100 9 ἐς Cf. *Frag.* 53. 1.

100 10, 11 Qy. Πειθῶ...Χάριν υἷός?

101 Athênæos 11. 480 c, 11. 641 n. Böckh thinks that this skolion was sung at a feast in celebration of a Panathênæic victory, perhaps that mentioned I. 2. 19.

101 2 ἐν ξυνῶ 'At once.'

καὶ Διωνύσοιο καρπῶ καὶ κυλίκεσσιν Ἀθαναίαισι  
κέντρον·

\* \* \*

δείπνου δὲ λήγοντος γλυκὴν τρωγάλιον  
5 καίπερ πεδ' ἄφθονον βοράν.

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩ. 102. 103.

102. [91.] = B<sup>4</sup> 125.

Τόν ῥα Τέρπανδρός ποθ' ὁ Λέσβιος εὔρεν  
πρῶτος ἐν δείπνοισι Λυδῶν  
ψαλμὸν ἀντίφθογγον ὑψηλᾶς ἀκούων πηκτίδος.

\* 103. [92.] = B<sup>4</sup> 126.

Μηδ' ἀμαύρου τέρψιν ἐν βίῳ· πολὺ τοι  
φέρτιστον ἀνδρὶ τερπνὸς αἰών.

\* 104. [236.] = B<sup>4</sup> 127.

Εἴη καὶ ἐρᾶν καὶ ἔρωτι χαρίζεσθαι κατὰ καιρόν·  
μὴ πρεσβυτέραν ἀριθμοῦ δῖωκε, θυμέ, πρᾶξι.

**101 3** Ἀθαναίαισι The best kind of kylix was manufactured in Attica. F. Blass, *Mus. Rhén.* 19. 306, makes *δοιδᾶν*, *εἴη*, *καρπῶ* the ends of the lines of a three-lined strophe, and joins on to this fragment Frag. 203.

**102** Athén. 14. 635 D.

**102 1** τόν The *βάρβιτος* or *μάγαθις*.

**102 3** ἀντίφθογγον 'Of opposite sound.' Terpander, oppressed by the shrillness of the *πηκτίς*, conceived the idea of the deep-toned *βάρβιτος*. For this sense of *ὑψηλὸς* cf. *ὑπόφωνος*.

**103** Athén. 12. 512 D. From a poem in praise of Hiero of Syracuse. Böckh refers it to the skolion, whence comes Frag. 102.

**104** Athén. 13. 601 C. Cf. Frag. 100. 1.

**104 1** εἴη Cf. I. 1. 64. *ἔρωτι* Bergk conjectured *ἔρωσιν*, and *ὁ* at the end of the verse, referring it to Frag. 100.

**104 2** 'Do not pursue amours when older than the (natural) tale (of years).' For construction cf. I. 3. 31. πρᾶξι See L. and S. s. v. II. 3.

105. [90.] = B<sup>1</sup> 128.

Χάριτάς τ' Ἀφροδισίων ἐρώτων,  
 ὄφρα σὺν Χιμάρῳ μεθύων Ἀγάθωνί τε καλῶ  
 κότταβον.

## X.

## ΘΡΗΝΟΙ.

\* 106. 107. [95.] = B<sup>1</sup> 129, 130.

Τοῖσι λάμπει μὲν μένος ἀελίου τὰν ἐνθάδε νύκτα κάτω,  
 φοινικορόδοις δ' ἐνὶ λειμώνεσσι προάστιον αὐτῶν  
 καὶ λιβάνῳ σκιαρὸν καὶ χρυσέοις καρποῖς βεβριθός.  
 καὶ τοὶ μὲν ἵπποις γυμνασίοις τε, τοὶ δὲ πεσσοῖς,  
 5 τοὶ δὲ φορμίγγεσσι τέρπονται, παρὰ δέ σφισιν εὐανθήs  
 ἅπας τέθαλεν ὄλβος·  
 ὁδμὰ δ' ἐρατὸν κατὰ χῶρον κίδναται  
 αἰεὶ θύα μιγνύντων πυρὶ τηλεφανεῖ παντοῖα θεῶν ἐπὶ  
 βωμοῖς.

\* \* \*

ἐνθεν τὸν ἄπειρον ἐρεύγονται σκότον  
 βληχροὶ δνοφερᾶs νυκτὸs ποταμοί.....

108. [96.] = B<sup>1</sup> 131.

ἽΟλβία δ' ἅπαντες αἴσα λυσίπονον τελευτάν.

105 Athên. 10. 427 D.

105 2 Χιμάρῳ MSS. χειμάρῳ, Böckh χειμάρῳ. Text, Bergk comparing Polyb. 29. 1.

106, 107, 108 Plutarch, *Cons. ad Apoll.* c. 35, *de Occulto Viv.* c. 7 (σκυθί- for σκιαρ-).

106 1 Contrast O. 2. 61, where the vernal equinox is perpetual. Perhaps the poet could have reconciled the two statements.

106 3 σκιαρὸν Hermann.

Böckh σκιαρᾶ.

106 7 μιγνύντων 'Since they are ever mingling.' Cf. P. 8. 43, 85.

107 Metre of vv. 6, 7 of 106. βληχροὶ 'Sluggish.' Cf. Hor. *Od.* 2. 14, 17 *visendus ater flumine lanquido* | *Cocytos*.108 From another thrênos, Plut. *Vit. Rom.* c. 28.108 1 λυσίπονον After this word Böckh inserts *μετανίσσονται*.

καὶ σῶμα μὲν πάντων ἔπεται θανάτῳ περισθενεῖ,  
 ζῶν δ' ἔτι λείπεται αἰῶνος εἶδωλον· τὸ γὰρ ἔστι μόνον  
 ἐκ θεῶν· εὐδαι δὲ πρασσόντων μελέων, ἀτὰρ εὐδόν-  
 τεσσιν ἐν πολλοῖς ὀνειροῖς  
 5 δαίκνυσι τερπνῶν ἐφέρποισαν χαλεπῶν τε κρίσιν.

\* 109. [97.] = B<sup>4</sup> 132.

Ψυχὰ δ' ἀσεβέων ὑπουράνιοι  
 γαῖα πωτῶνται ἐν ἄλγεσι φονίους  
 ὑπὸ ζεύγλαις ἀφύκτοις κακῶν·  
 εὐσεβέων δ' ἐπουράνιοι ναίοισαι  
 5 μολπαῖς μάκαρα μέγαν αἰείδοντ' ἐν ὕμνοις.

\* 110. [98.] = B<sup>4</sup> 133.

Οἴσι δὲ Φερσεφόνα ποιανὸν παλαιοῦ πένθεος  
 δέξεται, ἐς τὸν ὑπερθεὺς ἄλιον κείνων ἐνάτῳ φέτεϊ  
 ἀντιδοῖ ψυχὰς πάλιν,  
 ἐκ τῶν βασιλῆες ἀγανοὶ καὶ σθένει κραιπνοὶ σοφία  
 τε μέγιστοι

**108 4** *πρασσόντων* Cf. N. 1. 26. For sentiment cf. Aesch. *Eum.* 104 εὐδουσα γὰρ φρὴν ὄμμασιν λαμπρύνεται, Cic. *Div.* 1. 30. Pindar attached great importance to dreams (Paus. 9. 23). These views as to the future state are probably due to Hēraklitos or Pythagoras.

**108 5** Reveal the (correct) judgment which will be held in the future state as to things pleasant and painful.

**109** Theodōrētos, *Gr. Affect. Curatio*, 8, p. 599 c; Clemens Alex. *Strom.* 9, p. 640, 22. Disson suspects the genuineness of this fragment. Prof. Seymour however shows that the sentiments, if not found elsewhere in Pindar, are classical, by quoting Plato, *Phaedo* 81 c ἡ τοιαύτη ψυχὴ βαρύνεται τε καὶ ἔλκεται εἰς τὸν ὄρατον τόπον...περὶ τὰ μνή-

ματὰ τε καὶ τοὺς τάφους κυλιδουμένη ... (τῶν φαύλων ψυχῶν) αἱ περὶ τὰ τοιαῦτα ἀναγκάζονται πλανᾶσθαι δίκην τίνουσαι τῆς προτέρας τροφῆς κακῆς οὐσῆς, and the epigram on those who fell at Potidaea (*Corp. Inscr. Att.* 442) αἰθῆρ μὲν ψυχὰς ὑπεδέξατο, σώματα δὲ χθῶν, and Epicharmos (Plut. *Consol. ad Apoll.* 15) γὰ μὲν εἰς γᾶν, πνεῦμα δ' ἄνω.

**109 2** γαῖα Locative, cf. N. 10. 35.

**109 5** μάκαρα Note this use of the singular = θεῶν.

**110** Plato, *Meno*, p. 81 b.

**110 1** οἴσι Cf. O. 13. 29, P. 4. 21, 37. ποιανόν Cf. *Il.* 9. 633. πένθεος Euphemistic for ἀμαρτίας.

**110 2** ἐνάτῳ The reference has been thought to be to the exile of a homicide.

**110 3, 4** MSS. ψυχᾶν...τῶν.

ἰ ἄνδρες αὖξοντ'· ἐς δὲ τὸν λοιπὸν χρόνον ἥρωες ἄγνοι  
πρὸς ἀνθρώπων καλεῦνται.

111. [99.] = B<sup>1</sup> 134.

. . . . . Εὐδαιμόνων  
δραπέτας οὐκ ἔστιν ὄλβος.

112. [100.] = B<sup>1</sup> 135.

Πέφνε δὲ τρεῖς καὶ δέκ' ἄνδρας· τετράτῳ δ' αὐτὸς  
πεδάθη.

\* 113. [101.] = B<sup>1</sup> 136.

Aristid. i. 130: Ἐπέρχεταιί μοι τὸ τοῦ Πινδάρου προσθεῖναι.  
Ἄστρα τε καὶ ποταμοὶ καὶ κύματα πόντου τὴν ἡωρίαν τὴν  
σὴν ἀνακαλεῖ.

\* 114. [102.] = B<sup>1</sup> 137.

Ὀλβιος ὅστις ἰδὼν κείν' εἶσ' ὑπὸ χθόν'· οἶδε μὲν  
βίου τελευτάν,  
οἶδεν δὲ διόσδοτον ἀρχάν.

115. [103.] = B<sup>1</sup> 138.

Antiatt. in Bekk. An. i. 99, 2: Ἦτοι οὐκ ἄρχον, ἀλλ'  
ὑποτασσόμενον· Πίνδαρος Θρήνοισ.

116. = B<sup>1</sup> 139.

Ἐντι μὲν χρυσαλακάτου τεκέων Λατοῦς αἰοδαὶ  
ῶρραι παιαιίδες· ἔντι . . . . ελλοντος ἐκισῦ . . στεφανοι

111 Stobaeos, *Flor.* 103. 6  
(*Serm.* 249, p. 821, Wechel). ὄλ-

βος *Vulg.* ὄλβιος. Cf. N. 8. 17.

112 Scholl. O. 1. 127, II. 10.  
252. πεδάθη Frag. 116. 8. O.  
1. 76.

114 Clemens Alex. *Strom.* 3.  
518. On an Athenian who had  
been initiated at Eleusis. Bergk  
suggests Hippokrates. κείν' εἶσ'  
Mss. ἐκεῖνα κοινὰ εἰς. Böckh, ἐκεῖνα  
κοίλαν | εἰσιν. βίου Lobeck

βίον, cf. I. 3. 23.

115 Cf. N. 6. 5.

116 Schol. Eurip. *Rhes.* 892.  
The general sense is that paeans  
pertain to Apollo and Artemis,  
some other form of song to some  
other or others, but thrénoi to  
three Muses; Urania, mother of  
Linus; Terpsichoré, mother of Hy-  
menaeos; and Kalliope, mother of  
Iálemos by Apollo, and of Orpheus  
by Oeagros.



ἐκ διο . . . . . αἰόμεναι· τὸ δὲ κοίμισαν τρεῖς . . . . .  
 . . . . . σώματ' ὑποφθιμένων.  
 5 ἅ μὲν ἀχέταν Λίνον αἴλινον ὕμνει,  
 ἅ δ' Ὑμέναιον, ὃν ἐν γάμοισι χροῖζόμενον . . . .  
 . . . . σὺν πρῶτον λάβεν,  
 ἐσχάτοις ὕμνοισιν· ἅ δ' Ἰάλεμον ὠμοβόλῳ νούσῳ  
 [ᾧτι] πεδαθέντα σθένος,  
 υἱὸν Οἰάγρου (τε, χρυσάορ' Ὀρφέα)...

## XI.

## ΕΞ ΑΔΗΛΩΝ ΕΙΔΩΝ.

117. [104.] = B<sup>4</sup> 140.

Τί θεός; ᾧ τι τὸ πᾶν.

118. [105.] = B<sup>4</sup> 141.Θεὸς ὁ τὰ πάντα τεύχων βροτοῖς καὶ χάριν ἀοιδᾶ  
φυτεύει.119. [106.] = B<sup>4</sup> 142.Θεῶ δὲ δυνατὸν ἐκ μελαίνας  
νυκτὸς ἀμίαντον ὄρσαι φάος,  
κελαινεφεῖ δὲ σκότει καλύψαι καθαρὸν  
ἀμέρας σέλας.

116 3 τὸ δέ 'And again.'  
 τρεῖς MSS. only give τρ̄. Some  
 equivalent of Μοῖσαι νύων follows.

116 6 ὃν ἐν γάμοισι MSS.  
 ἐργάμοισι.

116 7 MSS. συμ̄ πρῶτ λάβεν.  
 ἐσχ., κ.τ.λ. Pindar alludes either  
 to the death of Hymenaeos when  
 singing a nuptial song (Serv. Verg.  
*Aen.* 4. 127) or in *ipsis nuptiis in*  
*lecto geniali*.

116 8 ὠμοβόλῳ Hermann. MS.  
 ὁ...φ. πεδαθέντα MS. παῖδα  
 θέντοι.

116 9 The words in brackets  
 are Bergk's from Schol. *Il.* 15. 256.

117, 118 (to βροτοῖς). Euseb.  
*Praep. Ev.* 13. 688 c (13). [Clem.  
*Alex. Strom.* 5. 726 τί θεός; ᾧ τι τὸ  
 πᾶν.]

118 Also Didymos *Alex. de*  
*Trin.* 3. 1, p. 320. φυτεύει Didy-  
 mos, *l. c.*, φοιτεύει.

119 Clem. *Alex. Strom.* 5. 708,  
 Euseb. *Praep. Ev.* 13. 674 b,  
 Theodôret. *Gr. Affect. Curatio*, 6.  
 89, 27.

120. [107.] = B<sup>1</sup> 143.

Κεῖνοι γάρ τ' ἄνοσοι καὶ ἀγήραοι  
πόνων τ' ἄπειροι, βαρυβόαν  
πορθμὸν πεφευγότες Ἀχέροντος.

121. [108.] = B<sup>1</sup> 144.

Ἐλασίβροντα παῖ Ῥέας.

122. [109.] = B<sup>1</sup> 145.

Θεὸς ἄτε πλέον τι λαχών.

123. [112.] = B<sup>1</sup> 146.

Πῦρ πνέοντος ἅ τε κεραυνοῦ  
ἀγχιστα δεξιὰν κατὰ χεῖρα πατρὸς  
ἴζειαι.

124. [114.] = B<sup>1</sup> 147.

Ἐν χρόνῳ δ' ἔγεντ' Ἀπόλλων.

125. [115.] = B<sup>1</sup> 148.

Ὅρχηστ' ἀγλαίας ἀνάσσω, εὐρυφάρετρ' Ἀπολλων.

126. [116.] = B<sup>1</sup> 149.

Κατεκρίθη δὲ θνατοῖς ἀγανώτατος ἔμμεν.

127. [118.] = B<sup>1</sup> 150.

Μαντεύεο Μοῖσα, προφατεύσω δ' ἐγώ.

128. [119.] = B<sup>1</sup> 151.

Μοῖσ' ἀνέγκέ με.

**120** Plutarch, *de Superst.* c. 6, 4.  
*adv. Stoicos*, c. 31.

**121** Schol. Aristoph. *Equit.*  
624. Cf. *O.* 4. 1 and 2. 12.

**122** Aristid. 1. 11 (8).

**123** Schol. *Il.* 24. 100 (ἄτερ  
for ἅ τε), Plutarch, *Qu. Symp.* 1. 2.

**124** Clem. Alex. *Strom.* 1. 383.

**125** Athén. 1. 22 B.

**126** Plut. *de EI ap. Delph.*  
c. 21.

**127** Eustath. *Il.* 9. 44.

**128** Eustath. *Il.* 9. 40.

129. [266.] = B<sup>4</sup> 152.

... Μελισσοτεύκτων κηρίων  
ἐμὰ γλυκερώτερος ὀμφά.

130. [125.] = B<sup>4</sup> 153.

Δενδρέων δὲ νομὸν Διόνυσος πολυγαθῆς αὐξάνοι,  
ἀγνὸν φέγγος ὀπώρας.

131. [126.] = B<sup>4</sup> 154.

Ἐλαφρὰν κυπάρισσον φιλέειν,  
ἐὰν δὲ νομὸν Κρήτας περιδαῖον.  
ἐμοὶ δ' ὀλίγον μὲν γὰς δέδοται, ὅθεν ἄδρυς·  
πενθέων δ' οὐκ ἔλαχον οὐδὲ στασίων.

132. [127.] = B<sup>4</sup> 155.

Τί δ' ἔρδων φίλος  
σοί τε, καρτερόβροντα Κρονίδα, φίλος δὲ Μοίσαις,  
Εὐθυμία τε μέλων εἶην,  
τοῦτ' αἴτημί σε.

133. [57.] = B<sup>4</sup> 156.

Ὁ ζαμενῆς δ' ὁ χοροτύπος,  
ὄν Μαλεάγονος ἔθρεψε Ναΐδος ἀκοίτας  
Σειληνός.

134. [128.] = B<sup>4</sup> 157.

ᾠ τάλας ἐφάμερε, νήπια βάζεις χρήματά μοι δια-  
κομπέων.

129 Cram. *An. Ox.* 1. 285. 19.130 Plutarch, *de Is. et Osir.*  
c. 35. νομὸν 'Grove,' cf. Frag.  
131.131 Plutarch, *de Exil.* c. 9.131 1. φιλέειν 'Be contented  
with.'

131 2 περιδαῖον 'Around Mt

Ida.' Crete was celebrated for cy-  
press-groves, cf. Plato, *Legg.* p. 625.  
Perhaps from a skolion.

132 Athén. 5. 191 f.

133 Paus. 3. 25, 2.

134 Schol. Aristoph. *Nub.* 223.  
Seilénos is addressing the Phrygian  
youth Olympos.

135. [129.] = B<sup>4</sup> 158.

Ταῖς ἱεραῖσι μελίσσαις τέρπεται.

136. [132.] = B<sup>4</sup> 159.

Ἄνδρῶν δικαίων χρόνος σωτὴρ ἄριστος.

137. = B<sup>4</sup> 160.

Θανόντων δὲ καὶ [λόγοι] φίλοι προδόται.

138. [134.] = B<sup>4</sup> 161.

..... Οἱ μὲν  
κατωκίρα δεσμοῖσι δέδενται .....

139. = B<sup>4</sup> 162.

Πίτναντες θοὰν  
κλίμακ' ἐς οὐρανὸν αἰπύν.

140. [137.] = B<sup>4</sup> 163.

Ἄλλαλοφόνους ἐπάξαντο λόγχαε ἐνὶ σφίσιιν αὐτοῖε.

141. [142.] = B<sup>4</sup> 164.

Φιλόμαχον γένοε ἐκ Περσέοε.

142. [146.] = B<sup>4</sup> 165.

Ἰσόδευδρον τέκμαρ αἰῶνοε λαχοῖσαι.

143. [147.] = B<sup>4</sup> 166.Ἄνδροδάμαντα δ' ἐπεὶ Φῆρεε δάεν ριπὰν μελιαδέοε  
οἴνου,

135 Schol. P. 4. 104.

136 Dionys. Hal. *de Orator.*  
*Ant.* c. 2.137 Stob. *Flor.* 126. 2.138 Schol. Aristoph. *Pax* 153.139 Cramer, *An. Ox.* 1. 201. 14.140 Apollôn. Dysk. *de Synt.* 2.  
179 (Bekker).

141 Athên. 4. 154 f.

142 Plutarch, *Amator.* c. 15,  
and *de Defect. Oracl.* c. 11. The  
subject is Dryads.

143 Athên. 11. 476 v.

143 1 ριπὰν Cf. P. 1. 10, my  
note.

ἔσσυμένως ἀπὸ μὲν λευκὸν γάλα χερσὶ τραπέζαν  
ᾤθεον, αὐτόματοι δ' ἐξ ἀργυρέων κεράτων  
πίνοντες ἐπλάζοντο.

144. [148.] = B<sup>1</sup> 167.

.. Ὁ δὲ χλωραῖς ἐλάταισι τυπεῖς  
οἴχεθ' ὑπὸ χθόνα Καινεὺς σχίσαις ὀρθῶ ποδὶ γᾶν.

145. [150.] = B<sup>1</sup> 168.

Διὰ βοῶν θερμὰ δ' εἰς ἀνθρακιὰν στέψαν πυρὶ δ'  
ὑπνόνων τε σώματα· καὶ τότε ἐγὼ σαρκῶν τ' ἐνοπᾶν ἡδ'  
ὀστέων στεναγμὸν βαρὺν ἦν ἰδόντα διακρίναι πολλὸς ἐν  
καιρῷ χρόνος.

146. [151.] = B<sup>1</sup> 169.

Νόμος ὁ πάντων βασιλεὺς  
θνατῶν τε καὶ ἀθανάτων  
ἄγει δικαίων τὸ βιαιότατον  
ὑπερτάτα χειρὶ· τεκμαίρομαι  
5 ἔργοισιν Ἑρακλέος· ἐπεὶ Γηρῦνα βόας  
Κυκλωπίων ἐπὶ προθύρων Εὐρυσθέος  
ἀναιτήτας τε καὶ ἀπριάτας ἦλασεν.

147. [154.] = B<sup>1</sup> 170.

Πάντα θύειν ἑκατόν.

144 Schol. Apoll. Rhod. 1. 57.

144 2 Text Böckh. mss. οἴχεται  
χ. or ᾤχετ' εἰς χθόνα. Kaeneus, one  
of the Lapithae, whose son Korōnos  
entertained Hērakles when that  
hero devoured a whole ox, bones  
and all. To this feat of gluttony  
the next fragment refers.

145 Athēnaeos 10. 411 v. See  
above, and Frag. 88. Cf. Philostr.  
*Imag.* 2. 24. Dr Verrall proposed  
to alter πολλὸς ἐν καιρῷ χρόνος into

πολλὸν ἐν κραίρα χρόνος "the foul  
mass in the skull." *Journal of  
Philology*, Vol. 9, p. 122.

146 Plato, *Gorgias*, p. 484 v,  
Aristides 2. 68, Schol. N. 9. 35.  
Cf. Hērod. 3. 38. Some Edd. prefix  
*κατὰ φύσιν* from *Gorgias* p. 488 v,  
*Legg.* 4. 714 v, *ib.* 3. p. 690 v.

146 3 Cf. P. 2. 17.

146 7 ἀναιτήτας Böckh for  
*ἀναιρεῖται*.

147 Strabo 3. 155.



148. [157.] = B<sup>1</sup> 171.

.. Κατὰ μὲν φίλα τέκν' ἔπεφνε  
θάλλοντας ἦβα δυώδεκ', αὐτὸν δὲ τρίτον.

149. [158.] = B<sup>1</sup> 172.

Οὐ Πηλέος ἀντιθέου μόχθοι νεότατ' ἐπέλαμψαν μυρίοις ;  
πρῶτον μὲν Ἀλκμήνας σὺν υἱῷ Τρώϊον ἄμ πεδίων,  
καὶ μετὰ ζωστῆρας Ἀμαζόνος ἦλθεν, καὶ τὸν Ἰάσωνος  
εὐδοξον πλόον  
ἐκτελευτάσαις ἔλεν Μήδειαν ἐν Κόλχων δόμοις.

150. [160.] = B<sup>1</sup> 173.

Σύριον εὐρυαίχμαν διείπον στρατόν.

151. 152. 153. [159. 161. 162.] = B<sup>1</sup> 174—176.

Pausan. vii. 2, 7 ; i. 2, 1 ; Plut. *vit. Thes.* c. 28.

154. 155. 156. 157. 158. [164—168.] = B<sup>1</sup> 177.

Πεπρωμέναν θῆκε μοῖραν μετατραπεῖν  
ἀνδροφθόρον, οὐδὲ σιγᾶ κατερρήη.  
Τροχὸν μέλος· ταὶ δὲ Χείρωνος ἐντολαί.  
Αἴνιγμα παρθένου δ' ἐξ ἀγριᾶν γνάθων.  
Ἐν δασκίοισιν πατήρ· νηλεεῖ νόφ δ'.  
δ' οὐδὲν προσαιτέων  
ἐφθεγξάμαν ἔπι.

**148** Schol. *Il.* 10. 252. On the slaughter by Hērakles of Nēleus and his sons. Cf. *Frag.* 112.

**149** Schol. Eurip. *Andr.* 796. Text Böekh.

**150** Strabo 12. 544.

**151—153** Pindar is reported to say that the Amazons founded the temple of Artemis of Ephesos on their expedition against Athens ;

that Peirithoos and Thēseus carried off Antiopē and that she had a son Dēmophon by Thēseus.

**154—158** Priscian, *de Metr. Comic.* p. 248 (Lindemann), quoting Héliodōros. Specimens of Pindar's treatment of iambic metre. **θῆκε** Cf. Bacchyl. 3. 7 Δεινομένευσ ἔθηκαν (ἵπποι), ὄλβιον [γόνον] στεφάνων κυρῆσαι, N. 10. 48.

159. [169.] = B<sup>1</sup> 178.

Νόμων ἀκούοντες θεόδματον κέλαδον.

160. [170.] = B<sup>1</sup> 179.

Ἵφφαίνω δ' Ἀμυθαονίδαῖς ποικίλον  
ἀνδημα.

161. [172.] = B<sup>1</sup> 180.

Μὴ πρὸς ἅπαντας ἀναρρήξαι τὸν ἀχρεῖον λόγον·  
ἔσθ' ὅτε πιστοτάτα σιγᾶς ὁδός· κέντρον δὲ μίχας ὁ  
κρατιστεύων λόγος.

\* 162. [174.] = B<sup>1</sup> 181.

...Ὁ γὰρ ἐξ οἴκου ποτὶ μῶμον ἔπαινος κίρναται.

163. [175.] = B<sup>4</sup> 182.

ᾠ πόποι, οἳ ἀπατᾶται φροντὶς ἐπαμερίων  
οὐκ εἰδυῖα.

164. [177.] = B<sup>1</sup> 183.

Ὁς Δολόπων ἀγαγε θρασὺν ὄμιλον σφενδονᾶσαι,  
ἵπποδάμων Δαναῶν βέλεσι πρόσφορον.

165. [179.] = B<sup>1</sup> 184.

Ἵπερμενὲς ἀκαμαντόχαρμαν Αἴαν.

166. [184.] = B<sup>1</sup> 185.

Ἔτι δὲ τειχέων ἀνακικύει καπνός.

159 *Ib.* p. 251. Cf. perhaps  
P. 3. 90, N. 5. 23.

160 Schol. N. 7. 116. Cf. N.  
8. 15, I. 3. 61.

161 Clem. Alex. *Strom.* 1. 345.  
Cf. N. 5. 17, 18.

161 1 ἀναρρ. Cf. Aristoph. *Eq.*  
626. ἀχρεῖον mss. ἀρχαῖον.

162 Schol. N. 7. 89.

163 Aristid. 2. 547.

164 Strabo 9. 131.

165 Choeroboskos 1. 106 (Bek-  
ker, *Anecd.* 3. 1183).

166 *Etym. Gud.* 321. 51 ἔστι δὲ  
τοὶ χέκων ἀκίει κ. Cramer, *An. Par.*  
4. 35. 21 ἔστι δὲ ταχέων κακίει κ.  
Text Böckh.

167. [185.] = B<sup>1</sup> 186.

Αὐτόν με πρότιστα συνοικιστῆρα γαίας  
ἔσδεξαι τεμενούχον.

168. [186.] = B<sup>1</sup> 187.

Ἦρωες αἰδοίαν ἐμίγνυντ' ἀμφὶ τράπεζαν θαμιά.

169. [190.] = B<sup>1</sup> 188.

Φθέγμα μὲν πάγκοινων ἔγνωκας Πολυμνίστου Κολο-  
φώνιου ἀνδρός.

170. [197.] = B<sup>1</sup> 189.

Πανδείματι μὲν ὑπὲρ πόντιον Ἴλλας πόρον ἱερόν.

171. [198.] = B<sup>1</sup> 190.

Ἄ Μιδύλου δ' αὐτῷ γενεά.....

172. [199.] = B<sup>1</sup> 4.

Κεῖ μοί τιν' ἄνδρα τῶν θανόντων.

173. [201.] = B<sup>1</sup> 191.

Αἰολεὺς ἔβαινε Δωρίαν κέλευθον ὕμνων.

174. [204.] = B<sup>1</sup> 192.

Δελφοὶ θεμίστων [ὕμνων] μάντιες

Ἄπολλωνίδαι.

175. [205.] = B<sup>1</sup> 193.

.....Πενταετηρὶς ἑορτὰ

βουπομπός, ἐν αῖ πρώτον εὐνίσθην ἀγαπατὸς ὑπὸ  
σπαργάνοις.

**167** Apoll. de Synt. 2, p. 138  
(Bekker).

**168** Plut. Qu. Symp. 2. 10. 1.

**169** Strabo 14. 642.

**170** Schol. Aristoph. Vesp. 306.

Var. lect. πανδείμαντοι. Hermann

(γέφυραν) τὰν δείματο. For ἱερόν cf.

Aesch. Pers. 745.

**171** Schol. P. 8. 53.

**172** Schol. I. 4. Inscr.

**173** Schol. P. 2. 127.

**174** Schol. P. 4. 4. Heyne

θεμίστων, MSS. θεμιστῶν.

**175** Cf. O. and P. p. vii. ll. 15,

16.

176. [206.] = B<sup>4</sup> 194.

Κεκρότητα χρυσέα κρηπὶς ἰεραῖσιν αἰοδαῖς·  
οἶα τειχίζομεν ἤδη ποικίλον  
κόσμον αὐδάεντα λόγων·  
ὃς καὶ πολυκλειτὰν περ εἰοῖσαν ὅμως Θήβαν ἔτι μᾶλλον  
ἐπασκῆσει θεῶν  
5 καὶ κατ' ἀνθρώπων ἀγυιάς.

177. [207.] = B<sup>4</sup> 195.

Εὐάρματε, χρυσοχίτων, ... ἰερώτατον...  
ἄγαλμα, Θήβα...

178. [209.] = B<sup>4</sup> 196.

...Λιπαρᾶν τε Θηβᾶν μέγαν σκόπελον.

179. [210.] = B<sup>4</sup> 197.

ᾠ ταλαίπωροι Θήβαι...

\* 180. = B<sup>4</sup> 198.

Οὔτοι με ξένον  
οὐδ' ἀδαήμονα Μοισᾶν ἐπαίδευσαν κλυταὶ  
Θήβαι.

181. [211.] = B<sup>4</sup> 198.

Μελιγαθὲς ἀμβρόσιον ὕδωρ  
Τιλφώσσας ἀπὸ καλλικράνου.

182. [213.] = B<sup>4</sup> 199.

Ἔνθα βουλαὶ γερόντων καὶ νέων ἀνδρῶν ἀριστεύοισιν  
αἰχμαί,  
καὶ χοροὶ καὶ Μοῖσα καὶ Ἀγλαΐα.

176 Aristid. 2. 509.

176 1 κρηπὶς Cf. P. 7. 3.

176 2 Cf. O. 1. 16. τειχί-  
ζομεν Cf. P. 6. 9 note.177 Schol. P. 4. 25, P. 2. Inscr.  
Cf. I. 1. 1.

178 Schol. P. 2. Inscr.

179 Cf. O. and P. p. viii. l. 4.

180 Chrysippos, περὶ ἀποφατι-  
κῶν, c. 2.181 Strabo 9. 411, Athén. 2.  
41 E.182 Plut. Vit. Lycurg. c. 21,  
about Sparta.

183. [214.] = B<sup>1</sup> 200.

Οἴτ' ἀργείλοφον παρ Ζεφυρίων κολώναν...

184. [215.] = B<sup>1</sup> 201.

Αἴγυπτίαν Μένδητα, παρ κρημνὸν θαλάσσας,  
ἔσχατον Νείλου κέρας, αἰγιβάται  
ᾧθι τράγοι γυναιξὶ μίσγονται...

185. [216.] = B<sup>1</sup> 202.

.....Λευκίππων Μυκηναίων προφάται.

186. [217.] = B<sup>1</sup> 203.

Ἄνδρες τινὲς ἀκκιζόμενοι Σκύθαι  
νεκρὸν ἵππον στυγέοισιν λόγῳ κτάμενον ἐν φάει·  
κρυφῆ δὲ σκολιὸς γένυσιν ἀνδέροισιν πόδας ἠδὲ  
κεφαλᾶς.

187. [218.] = B<sup>1</sup> 204.

Καὶ λιπαρῶ Σμυρναίῳ ἄσται.

188. [221.] = B<sup>1</sup> 205.

Ἄρχὰ μεγάλας ἀρετᾶς, ὤνασσ' Ἀλάθεια, μὴ πταίσις  
ἐμὰν  
σύνθεσιν τραχεῖ ποτὶ ψεύδει...

189. = B<sup>1</sup> 11.

Οὐ ψεύδος ἐρίξω.

190. [222.] = B<sup>1</sup> 206.

Παρὰ Λύδιον ἄρμα πεζὸς οἰχνέων.

183 Schol. O. 11. 17.

184 Strabo 17. 802.

185 Schol. P. 4. 206.

186 Zenobios 5. 59, on the  
proverb Ὁ Σκύθης τὸν ἵππον.

187 Schol. P. 2. Inscr.

188 Stobaeos, Flor. 11. 3.

189 Eustath. Prooem. 21.

190 Plut. Vit. Nicias, c. 1.



191. [223.] = B<sup>1</sup> 207.

Ταρτάρου πυθμὴν πιέζει σ' ἀφανοῦς σφυρηλάτοις  
..ἀνάγκαις.

192. [224.] = B<sup>1</sup> 208.

Μανίαις τ' ἀλαλαῖς τ' ὀρινόμενοι  
ρίψαύχευι σὺν κλόνῳ.

193. [227.] = B<sup>1</sup> 209.

Ἄτελῆ σοφίας καρπὸν δρέπειν.

194. [229.] = B<sup>1</sup> 20.

Plut. *de Cohib. Ira*, c. 8, Χαλεπώτατοι δὲ ἄγαν φιλοτιμίαν  
μνώμενοι ἐν πόλεσιν (Hartung πολίεσσι) ἄνδρες ἢ στά-  
σιν, ἄλγος ἐμφανές, κατὰ Πίνδαρον. Schneidewin, ἄνδρες  
ἔστασαν ἄλ. ἐμ.

195. [230.] = 211.

Κακόφρονά τ' ἀμφάνη πραπίδων  
καρπόν.

196. [231.] = B<sup>1</sup> 212.

Plut. *de Carp. ex Host. Util.* c. 10, Καὶ πᾶσα φύσις ἀνθρώπου  
φέρει φιλονεικίαν καὶ ζηλοτυπίαν καὶ φθόνον κενεοφρόνων  
ἑταῖρον (Xylander, ἑταίραν B, vulg. ἑταίρων) ἀνδρῶν ὡς  
φησι Πίνδαρος.

197. [232.] = B<sup>1</sup> 213.

Πότερον δίκᾳ τεῖχος ὕψιον  
ἢ σκολιαῖς ἀπάταις ἀναβαίνει  
ἐπιχθόνιον γένος ἀνδρῶν,  
δίχα μοι νόος ἀτρέκειαν εἰπέειν.

191 Plut. *Consol. ad Apoll.*  
c. 6.192 Plut. *Qu. Symp.* 7. 5, *de*  
*Defect. Orac.* c. 14.193 Stobaeos, *Flor.* 80. 4. Of  
οἱ φυσιολογοῦντες.195 Plut. *de Sera Num. Vind.*  
c. 19.197 Plato, *de Republ.* 2. 365 v,  
Maxim. Tyr. 18. Cf. Cic. *ad Attic.*

13. 38.

198. [233.] = B<sup>4</sup> 214.

Γλυκεῖά φοι καρδίαν ἀτάλλοισα γηροτρόφος συναορεῖ  
ἐλπίς, ἃ μάλιστα θνατῶν πολύστροφον γνώμαν κυ-  
βερνᾷ.

199. = B<sup>4</sup> 10.

Ἐλπίσιν ἀθανάταις ἄρμῳ φέρονται.

200. [152.] = B<sup>4</sup> 215.

Ἄλλο δ' ἄλλοισιν νόμισμα, σφετέραν δ' αἰνεῖ δίκαν  
ἕκαστος.

201. [235.] = B<sup>4</sup> 216.

Σοφοὶ δὲ καὶ τὸ μηδὲν ἄγαν ἔπος αἴνησαν περισσῶς.

202. [237.] = B<sup>4</sup> 217.

Γλυκὺ τι κλεπτόμενον μέλημα Κύπριδος.

203. [239.] = B<sup>4</sup> 218.

Ἄνικ' ἀνθρώπων καματώδεις οἴχονται μέριμναι  
στηθέων ἔξω, πελάγει δ' ἐν πολυχρύσοιο πλούτου  
πάντες ἴσα πλέομεν ψευδῆ πρὸς ἀκτάν·  
ὃς μὲν ἀχρήμωνι, ἀφνεὸς τότε, τοὶ δ' αὖ πλουτέοντες

\* \* \* \* \*

.....ἀέξονται φρένας ἀμπελίμεις τόξοις δαμέντες.

204. [240.] = B<sup>4</sup> 219.

Οἷ δ' ἄφνει πεποιθασιν.

198 Plato, *de Republ.* 1. 331 A.  
Compare Stob. *Flor.* 111, p. 12 Πιν-  
δαρος εἶπε τὰς ἐλπίδας εἶναι ἐγρηγορό-  
των ἐνύπνια (Frag. 274).

199 Eustath. *Prooem.* 21.

200 Cramer, *An. Par.* 3. 154.

201 Plut. *Consol. ad Apoll.* c.  
28, Schol. Eur. *Hipp.* 263.

202 Clem. Alex. *Pedagog.* 3.  
295.

203 Athēnaeos 11. 782 D.

204 *Etym. Mag.* 178. 10.

205. [241.] = B<sup>4</sup> 220.

...τῶνδε γὰρ οὔτε τι μεμπτὸν  
οὔτ' ὦν μεταλλακτὸν... ὅσσ' ἀγλαὰ χθῶν  
πόντου τε ῥιπαὶ φέροισιν.

206. [242.] = B<sup>4</sup> 221.

Ἀελλοπόδων μὲν τιν' εὐφραίνοισιν ἵππων  
τίμια καὶ στέφανοι, τοὺς δ' ἐν πολυχρύσοις θαλάμοις  
βιοτά·  
τέρπεται δὲ καὶ τις ἐπ' οἴδμ' ἄλιον ναὶ θοῶ  
σῶς διαστείβων.....

207. [243.] = B<sup>4</sup> 222.

...Διὸς παῖς ὁ χρυσός·  
κεῖνον οὐ σῆς οὐδὲ κίς δάπτει,  
δάμναται δὲ βροτέαν φρένα κάρτιστον κτεάνων.

208. [244.] = B<sup>4</sup> 223.

Καὶ φέρονται πῶς ὑπὸ δούλειον τύχαν  
αἰχμάλωτοι, καὶ χρυσέων βελέων  
ἐντὶ τραυματίαι.....

209. [246.] = B<sup>4</sup> 224.

Ἴσον μὲν θεὸν ἄνδρα τε φίλον (θεῶ)  
ὑποτρέσσαι.....

210. [247.] = B<sup>4</sup> 225.

...Ὅποταν θεὸς ἀνδρὶ χάρμα πέμψῃ,  
πάρος μέλαιναν κραδίαν ἐστυφέλιξεν...

205 Plut. *Qu. Symp.* 7. 5. 3.

I. 4. 2, 3.

206 Sextus Empir. *Hypoth.*  
*Pyrrh.* 1. 20 (Bekker). Cf. Hor.  
*Od.* 1. 1.207 2 Cf. "neither moth nor  
rust doth corrupt." *Isth.* 3. 2.207 Schol. P. 4. 408. Proklos  
on Hês. *Opp. et D.* 428. Contrast

208 Theodôros Metoch. 562.

209 Schol. *Il.* 17. 98.

210 Schol. O. 2. 40.

211. [248.] = B<sup>4</sup> 226.

Οὔτις ἐκὼν κακὸν εὔρετο.

212. [250.] = B<sup>4</sup> 227.

...Νέων δὲ μέριμναι σὺν πόνοις εἰλισσόμεναι  
δόξαν εὐρίσκοντι· λάμπει δὲ χρόνῳ  
ἔργα μετ' αἰθέρ' ἀερθέντα...

213. [252.] = B<sup>4</sup> 228.

...Τιθεμένων ἀγώνων  
πρόφασις ἀρετὰν ἐς αἰπὺν ἔβαλε σκότον.

214. [253.] = B<sup>4</sup> 229.

Νικώμενοι γὰρ ἄνδρες ἀγρυξία δέδενται  
οὐ φίλων ἐναντίον ἐλθεῖν.

215. [254.] = B<sup>4</sup> 230.

Ἐπὶ λεπτῷ δενδρέῳ βαίνειν.

216. [255.] = B<sup>4</sup> 231.

Τόλμα τέ μιν ζαμενῆς καὶ σύνεσις πρόσκοπος  
ἐσάωσεν.

217. [256.] = B<sup>4</sup> 232.

Σχήσει τὸ πεπρωμένον οὐ πῦρ, οὐ σιδάρεον  
τεῖχος.

218. [257.] = B<sup>4</sup> 233.

Πιστὸν δ' ἀπίστοις οὐδέν.

**211** Aristid. 2. 547.**212** Clem. Alex. Strom. 4. 586.**213** Plut. *An seni sit ger. resp.*  
c. 1.**213 2** Cf. Bacchyl. 13. 142 ff.  
οὐ γὰρ ἀλαμπέσι νυκτὸς | πασιφανῆς  
ἀρετὰ | ῥυφθεῖσ' ἀμανροῦται σκότοι-  
σιν. πρόφασις Cf. P. 5. 25 sqq.  
αἰπύν Cf. O. 11. 42, also Soph.*Oed. R.* 877 ἀπότομον ὤρουσεν (read  
εἰσώρουσεν, cf. O. 8. 40) εἰς ἀνάγκαν,  
*Eur. Alc.* 118 μόρος ἀπότομος.**214** Schol. O. 13. 92. Cf. P.  
8. 85—87.**215** Liban. *Epist.* 144.**216** Schol. N. 7. 87.**217** Plut. *Vit. Marcell.* c. 29.  
οὐ...οὐ Cf. N. 7. 3.

219. [258.] = B<sup>1</sup> 234.

Ἵφ' ἄρμασιν ἵππος,  
 ἐν δ' ἀρότρῳ βούς· παρὰ ναῦν δ' ἰθύει τάχιστα δελφίς·  
 κάρῳ δὲ βουλευόντα φόνον κύνα χρῆ τλάθυμον  
 ἐξευρεῖν...

220. [259.] = B<sup>1</sup> 235.

Ἄλιον δ' ἐρεθίζομαι δελφίνος ὑπόκρισιν·  
 τὸν μὲν ἀκύμονος ἐν πόντου πελάγει  
 αὐλῶν ἐκίνησ' ἐρατὸν μέλος.

221. [260.] = B<sup>1</sup> 236.

Φιλάνορα δ' οὐκ ἔλιπον βιοτάν.

222. [261.] = B<sup>1</sup> 237.

Ἵπισθε δὲ κείμαι θρασειᾶν  
 ἀλωπέκων ξανθὸς λέων.

223. [262.] = B<sup>1</sup> 238.

Ἐνθα καὶ ποῖμναι κτιλεύονται κάρῳ  
 λεόντων τε.....

224. [265.] = B<sup>1</sup> 239.

Ἰαχεῖ βαρυφθεγκτᾶν ἀγέλαι λεόντων.

225. [269.] = B<sup>1</sup> 240.

Μὴ σιγᾶ βρεχέσθω.

226. [280.] = B<sup>1</sup> 241.

Ποτίκολλον ἕτε ξύλον παρὰ ξύλω.

218 Clem. Alex. *Paedag.* 3.  
 307.

219 Plut. *de Virt. Mor.* c. 12,  
*de Tranqu. Anim.* c. 14.

220 Plut. *Qu. Symp.* 7. 5. 2,  
*de Sollert. Anim.* c. 36.

220 I ὑπόκρισιν Adv. 'like.'  
*V. l.* ἀπόκρ.

221 Schol. *Od.* 10. 240.

222 Aristid. 2. 509 (378).

223 Schol. P. 2. 31.

224 Hêrodiân. *περὶ σχημ.* 60.  
 13. *Schema Pindaricum.*

225 Schol. O. 11. 58. Cf. I.  
 4. 51.

226 Athênæos 6. 248 c.



227. = B<sup>1</sup> 242.

Ἄ μὲν πόλις Αἰακιδᾶν.

228. = B<sup>1</sup> 243.

.....Φὰν δ' ἔμμεναι

Ζηγὸς υἱοὶ καὶ κλυτοπόλου Ποσειδάωνος.

229. = B<sup>1</sup> 245.

Πρόφασις βληχροῦ γίνεται νείκεος.

\* 230. [286.] = B<sup>1</sup> 246.

Μελιρρόθων δ' ἔπεται πλόκαμοι.

231. [123.] = B<sup>1</sup> 247.

*Etym. M.* 277, 39, Διόνυσος: ...οὶ δὲ ἀπὸ τοῦ Διὸς καὶ τῆς Νύσσης τοῦ ὄρους ὠνομάσθη, ἐπεὶ ἐν τούτῳ ἐγενήθη, ὡς Πίνδαρος, καὶ ἀνεγράφη.

232. [124.] = B<sup>1</sup> 248.

*Plut. de Adul. et Amic.* c. 27, εὐδία γὰρ ἐπάγει νέφος ὁ κινῶν ἐν παιδιᾷ καὶ φιλοφροσύνη λόγον ὄφρην ἀνασπῶντα καὶ συνιστάντα τὸ πρόσωπον, ὥσπερ ἀντιπαττόμενον τῷ Λυσίῳ θεῶ, λύοντι τὸ τῶν δυσφόρων σχοινίον μεριμνῶν κατὰ Πίνδαρον.

258. [288.] = B<sup>1</sup> 274.

*Quintil. x.* 1, 109, Non enim *pluvias*, ut ait Pindarus, *aquas colligit*, sed vivo gurgite exundat (*Cicero*).

264. [249.] = B<sup>1</sup> 279.

*Liban. Or.* i. 432 ed. Reiske, πρὸς γὰρ τῷ τὰ δεύτερα τῶν προτέρων πεφυκέναι κρατεῖν, ὡς ἔφη Πίνδαρος, τὸ τὸν τετιμηκότα τοῦ περιωβρικότος εἶναι βελτίω μεγάλην ἰσχὺν εἰς τὸ λήθην ἐπιθεῖναι τοῖς φανλοτέροις ἔχει.

227 Schol. Aristoph. *Pax* 251.  
228 Hérodian. *περὶ σχημ.* 59.  
29.

229 Cramer, *An. Ox.* 1. 95. 5.  
230 Lesbonax, *de Fig.* 184  
(Valeknaer).

265 A. = B<sup>4</sup> 280.

Philo, *de Caritate*, II. 404 (Mang.), ἔπειτα δ' ὅτι φρονήματος ὑπόπλεως ἀλόγου γενόμενος πᾶς ἀλαζῶν οὔτε ἄνδρα οὔτε ἡμίθεον μᾶλλον ἢ \*οὐ\* δαίμονα κατὰ τὸν Πίνδαρον ὑπολαμβάνει ἑαυτόν, ὑπὲρ τοὺς ὄρους τῆς ἀνθρωπίνης φύσεως ἀξιῶν βαίνειν.

265 B. = B<sup>4</sup> 281.

Philo, *de Providentia*, II. p. 120 (Auger.), *Pro honore itaque, ut dixit olim Pindarus, silentium laetabundus suscipiam.*

266 see B<sup>4</sup> p. 477.

Io. Siceliota, *Rhet. Gr.* VI. p. 395, πέντε τάξεις γλυκύτητος ἐννοιῶν, ἐν αἷς κατὰ Πίνδαρον οἷς χαίρει τις, τούτοις καὶ τιμώμενος ἤδεται.

273. [121.] = B<sup>4</sup> 288.

Liban. *Epist.* XXXIV., ὁ μὲν Πίνδαρός πού φησι μῆλων τε χρυσῶν εἶναι φύλαξ, τὰ δὲ εἶναι Μουσῶν, καὶ τούτων ἄλλοτε ἄλλοις νέμειν.

274. [234.] = B<sup>4</sup> 289.

Stob. *Flor.* CXI. 12, Πίνδαρος εἶπε τὰς ἐλπίδας εἶναι ἐγρηγορότων ἐνύπνια.

## EPIGRAMMA.

Χαῖρε δις ἠβήσας καὶ δις τάφου ἀντιβολήσας,  
'Ἡσίοδ', ἀνθρώποις μέτρον ἔχων σοφίης.

Proklos, *Hês.* p. 7 (Gaisford).

265 A Cf. O. 5. 24, I. 4. 14.

LIST OF WORDS AND PHRASES ATTRIBUTED  
TO PINDAR IN FRAGMENTS NOT GIVEN.

ἀκασκᾶ—ἡπίχως.	κρατησιβίαν.
Ἄλερας ὄζον—Τίτινον.	λιτήν—εὐκταίαν (epithet of Ἄω).
Ἄλειάδες—Θέσσαλοι.	μάρη—χείρ.
ἀμείσασθαι—διελθεῖν, περαιώσασθαι.	μεριμνάματα.
ἀμεισιεπής—epithet of φροντίς.	μνησιστέφανος—epithet of ἀγών.
ἀράχνης, ὄ—“spider.”	ξεινοδόκησεν—ἐμαρτύρησε.
ἀργύρεια—epithet of Muses.	ὀλβοθρέμμονες—epithet of Κῆρες.
ἀρμασίδουποι.	ὄρεικτίτου συός—ὄρεσκίω συός.
Γαδειρίδαι (-ίται) πύλαι—Pillars of Hērakles.	παιδοφάγον ἰχθύν—κῆτος.
ἐκατοντόργιος.	πεντηκονταέ(ῆ)ρητοι—epithet of the ships of the Achaeans.
ἐλαιώ.	πρόβατα—ἵπποι.
ἐλασίχθων—epithet of Ποσειδῶν.	ρέριφθαι ἔπος.
ἔντεα—ἄρματα.	Σκοπάδες—Θέσσαλοι.
ἐξεστακίως.	τουτάκι.
ἐρισφάραγος.	τριγλώχιν—epithet of Sicily.
εὐρύζυγος—epithet of Ζεύς.	ὕψικέρας—epithet of πέτρα.
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Κλεός—Κλειούς.	

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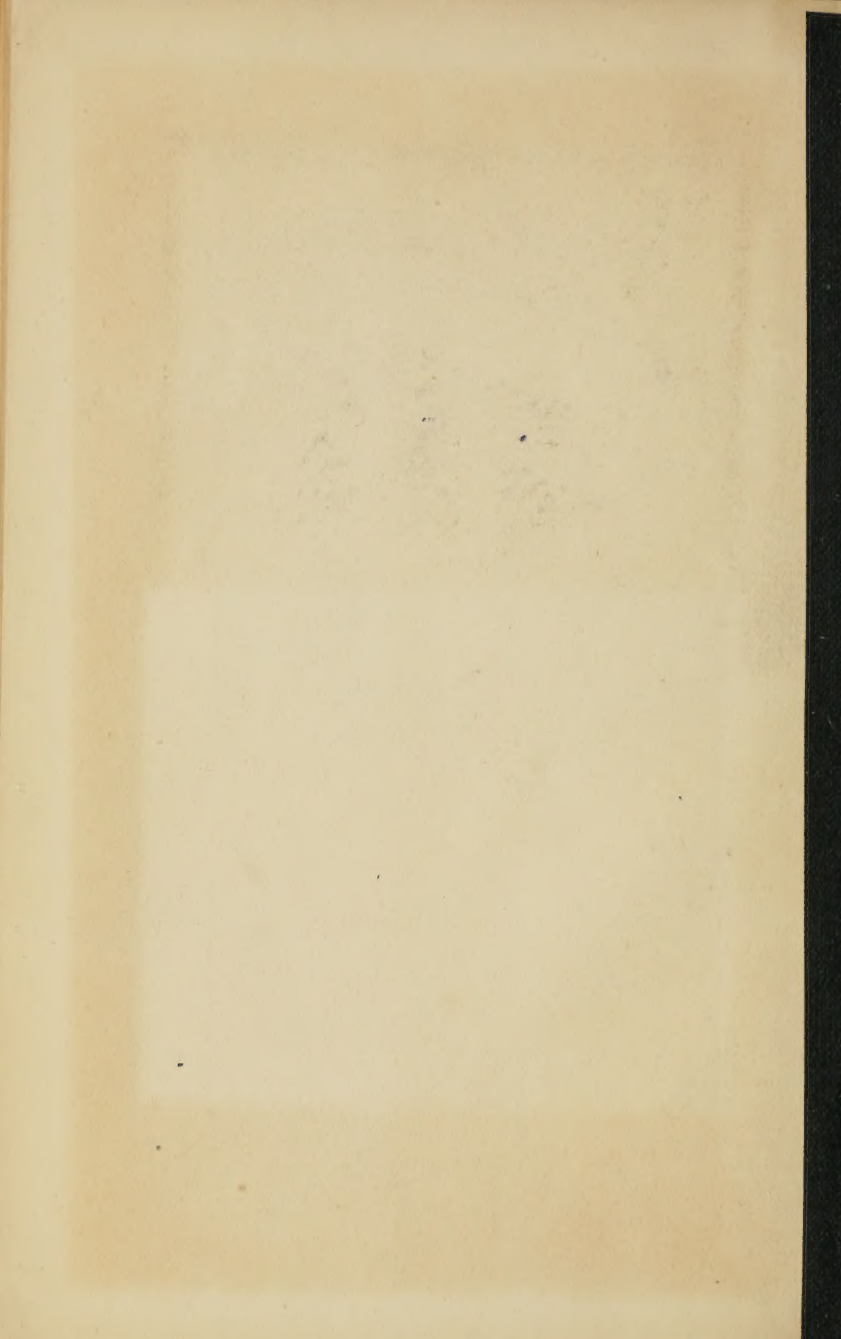


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